Cuddle time for Lulu, the dachshund

PANACHE FOURTEEN

I NEVER THOUGHT IT COULD HAPPEN TO ME - I ALWAYS LAUGHED AT BLOKES WHO GOT THEIR GIRLS INTO TROUBLE.
YOU DON'T HAVE TO HAVE SEX, BUT IF YOU DO, THE ONLY WAY TO AVOID PREGNANCY IS TO USE A RELIABLE METHOD OF BIRTH CONTROL EVERY TIME.
A ROLF RENAISSANCE?
ADAM

SECURITY RISK * UK DEKAY * THE LEOPARDS * UGLIES * TEMPORARY TITLE * ADAM AND A WHOLE HEAP OF CRAP BESIDES.....

NOTICE: HEALTH LAWS PRECLUDE THE RETURN OR EXCHANGE OF SWIMWEAR, UNDERWEAR OR OTHER ITEMS OF THAT NATURE

No, I've told you, I dont want your Daltrey records.
Wot about the Clash?
How would you like to find MICHELE MERCIER sitting in your local?

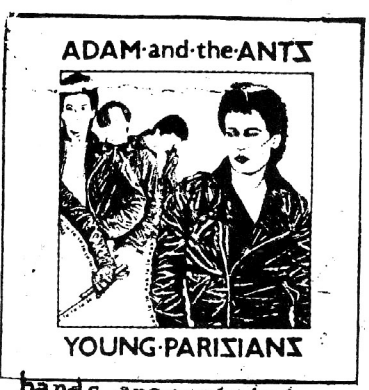
Hello Snotrags, issue 14, already a few months old but hopefully we're narrowing the time aborts a fraction with each issue that crawls out on its unprotected belly. For the next issue we got The Images (formerly known as LaStarza) plus therell be Housewives Choice, and if we get it, a J.L. interview and The Klingons, Occult Chemistry, Les Apaches, and a report of Marcs semi-illuminating trip to the States plus a lot of american bands if they reply to my letters. So far CheapPerfume have so theyll be in. They seem set to become what the runaways might have if theyd been any good. Other usa bands i want are Crash Course in Science, Gross, Shrapnel and the Offs.

Address INSIDE → Theres a brilliant fanzine around called Vague and issue 5 has an overkill bit on The Ants, including mass reportage of Invasion tour and bigbig interview. 30p plus s.a.e. Its the best fanzine I've ever read. Theyre short of cash for the next issue so send off for a copy and we'll be able to revel in issue 6 sometime. Other zines worth checking for are Inside Out, Rapid Eye Movement, Jamming is back too, Kill Your Pet Puppy (Yes, someone prepared to admit they like it! Tony now conveys his feelings and thoughts in a far more interesting varied and natural way. Just cos it isnt all music people want to crap on his head. Hes still one of the best creators around, so stuff the critics) and Allied Propaganda who manage to convey an article sense to their items. Poser is still good too.

SPECIAL NOTICE? TAKE NOTE. (etc. etc).. Panache 16 will be, we hope, the most informative piece on Adam and the ants with interviews with everyone involved past and present (& not just the band either) plus lots of previously unseen pictures. A whole issue, hopefully bigger than THE issue you're wiping your unmentionables on. Dont know how many copies will be printed but anyone interested in this please send a s.a.e. for details. Also if anyones got pix of the ants, old or new, that we could print let us see em eh? You'll get em back.

Singles reviews continued point to the Carpettes as purveyors of consistently superb discastuff with NOTHING EVER CHANGES. Handclaps. George doing a whoare-you routine, a grin on his face, a rose in his hair, Time th-e eyes closed and Neil sour looking, and it sounds a lot like GEN. X. and that cant be bad. Wasted Youth remind me off a catch of Bowie tune on the tube. New Dooleys isnt much cop, good keyboards tho, Dollars Love Street is one of their very best. Crewsy Fixers are real strange and I cant make out their style. It doesnt seem to enter into categories. A 4track ep which is drab/interesting with alternative playings. XSDischarge 'Lifes a wank' ep sounded crap first time I heard it but it grows and grows. And how could i go without mentioning the new one from The Cravats called...

I'm hoping for a good response to the ants thing. Adam rates our zine so he'll help make it good. Any self Respecting antperson must get one. DancingDid get in touch. Lost your address. Any info from anyone on new and interesting bands appreciated, even from the bands themselves???? Everything else to the Panache lavatorial complex.. 129 Clare Rd, Stanwell, Staines MIDDX TW197DT.



U.K. DEKAY.

PHOTOS BY MICK.

UK DEKAY, Lutons finest, played the Moonlight and I loped along to see them play the usual fantastic stuff. Bloody little perverts. Ought to be horse whipped. Not as much as the 'press' though. All those shit bands they so graciously tell us about over masses of pages (Echo, ska lots, Wah heat.. exclamation mark optional, Talking heads, from all ends of the spectrum. and they ignore the really good punk bands. I do mean really good, I'm not talking about 'punk' bands like the Rejects, I cant be cos I'm still awake. But of course the Rejects are the finest band the world has ever known (thats alright, they wont hit me now).

UK Dekay may look a dozy bunch of cretins but they arent. They have a finesse in producing sounds that grate deliciously. Warts n' all.

O.K. Into the dressing room and talking, talking, talking....

ABBO.→

Pan. Tell us about the shop.

Spon. (For that is what they call him!) The shop, er... we're opening up an alternative independent shop in Luton... Lutons a pretty dead place, there's has been nothing happening there on the new wave scene, the modern scene, We feel if we can open up an independent shop stocking records, fanzines, and be a meeting place like er.. Rough ..

Abbo. Yeah, like Rough Trade, but the catchment areas gonna be like Stevenage, Bedford, Leighton Buzzard, fifteen miles radius around. Its not just Luton thats dead, its a common phrase, everywheres dead, it really is I'm afraid.

Pan. How did you actually get the shop?

Spon. Well we needed somewhere to live and practice.. we can practice in the basement we used to live in a terraced house in (blur) but the council pulled it down. We were the centre of what was going on in the punk scene in Luton..

Abbo. We were the sort of innovators and the focal point., so it was our responsibility to keep the scene going. Not only for our own interest but for everyone elses.

Spon. We've killed several birds with one stone getting the shop, we were lucky, we went round the estate agent, he said 'I've got a couple of properties. Its gonna be hard to make it break even, but if it can subsidise us..

Abbo. Livin and rehearsing.

Spon. We also need a centre for the band. Telephone..

Pan. Doesnt it cost a lot?

Spon. Yes, well .. its costing about £25 a week to rent. But then again if youre living in a bedsit you are paying eight or ten pounds a week.

Pan. For everything, £25 doesnt sound a lot. I'd have thought it would cost more.

CONFESSIONS OF A NECROPHILE

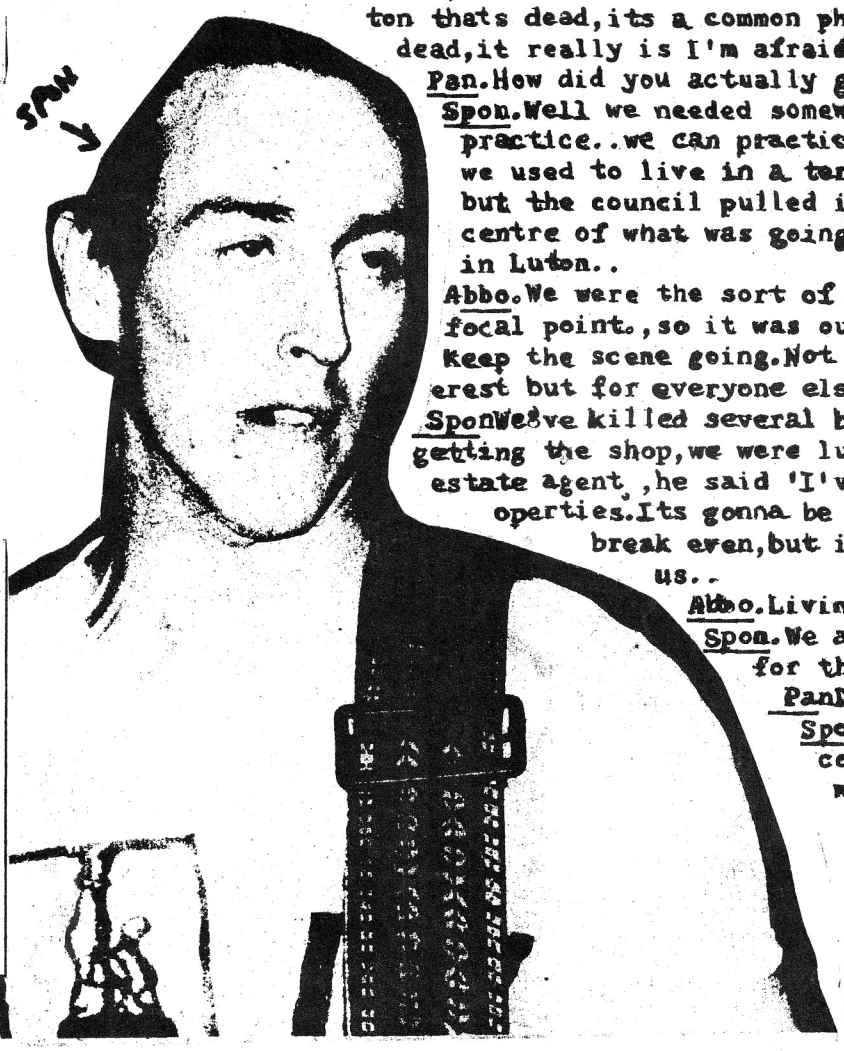
by James Harvey

ITEM #647	PRICE $4.00

What drives a man to crave sex with a dead woman? Is he so perverted that he must be disposed of to protect society from his ravages, or is his behavior an emotional problem that can be helped by a therapist? Read this revealing account of the life of a man driven by forces he can neither control nor understand. Decide his fate, and the fate of others like him, only after learning the true meaning of his problem.

The involved and gripping tale of a man who could only find sexual pleasure in the arms of a corpse! His warped and twisted desire drove him to commit the most horrible crime known to man ... NECROPHILIA!

SPAM →



next to us

Abbo. Yeah, see we got the Arndale Centre, its really expensive for a shop inside but much cheaper outside, most people just walk into the centre..

A discussion follows concerning the ants, and skinhead trouble at various gigs.

Steve. We have a bit of trouble with local skins in Luton. Segovia'. A bit! (laughs) Gangwarfare.

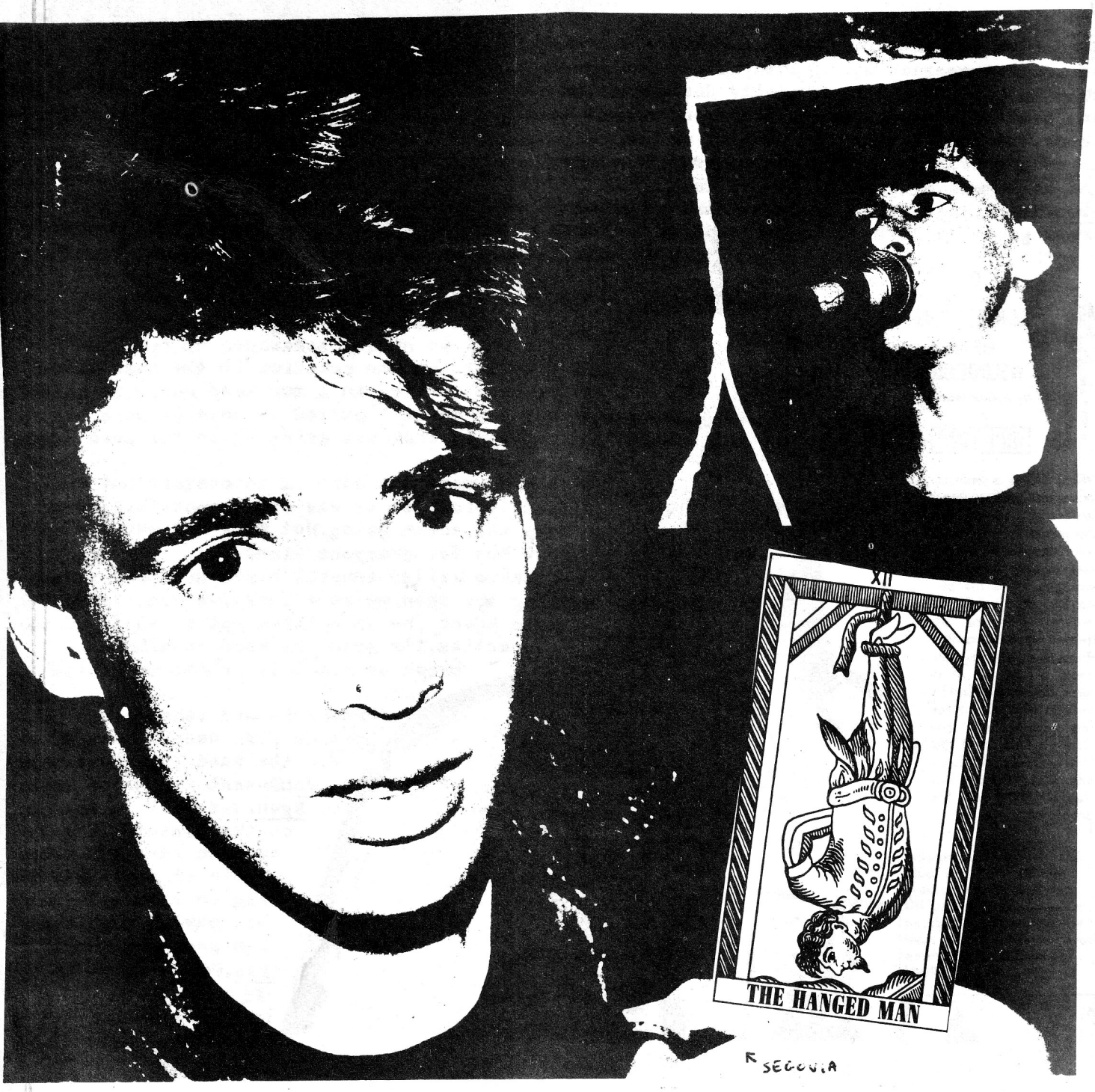
Abbo. That couldve stopped though now. Steve. Oh, thats cos theyre fucking recovering.

Abba. Luton skins arent like other skins, theyre thick as shit. Pan. Whats the actual Luton scene like, where can punks go? Where do they hang around and where should they avoid? (etc).

Abbo. Well there used to be a pub called the grapevine, first of all it used to be The Royal in 78, had live bands on.. The Maniacs, Lurkers, The Doll,.. lots of Eater type bands, who were the same size as us at the time and that got closed down cos someone got stabbed to death down there, although it was a Heavy night it closed it down for all music. We opened it up again 6 months ago and it went quite peacefully so the landlords starting up again but hes not too happy about having new wave bands. The Grapevine thats closed down totally, too much hassle with the punks, cos alot of people in Lutom are picking on the punks y'know. When theyre bored theyll come down the grapevine and beat a few punkoes up. Lots of young punks too in Luton. We played these last couple of free openair gigs in Luton so they could see us.

Pan. Where are the places to avoid? Abbo. Just any pub other than the Grapevine. Baron O' Beef (I think thats what he said!) Thats just about safe but you get picked on in any pub, have some sort of fight. Pan I saw a cinema, up little steps. Abbo. Thats the abc, a wank stain, usual trendy sort of place. Just the general centre of town you can gaurantee if you walk through it Friday, Saturday, Sunday you'll get in some sort of fight. We went through a stage of walking back from the grapevine to (mumble) street there was aggro of some sort every time.

Pan. When you get bored you go out and draw fire?



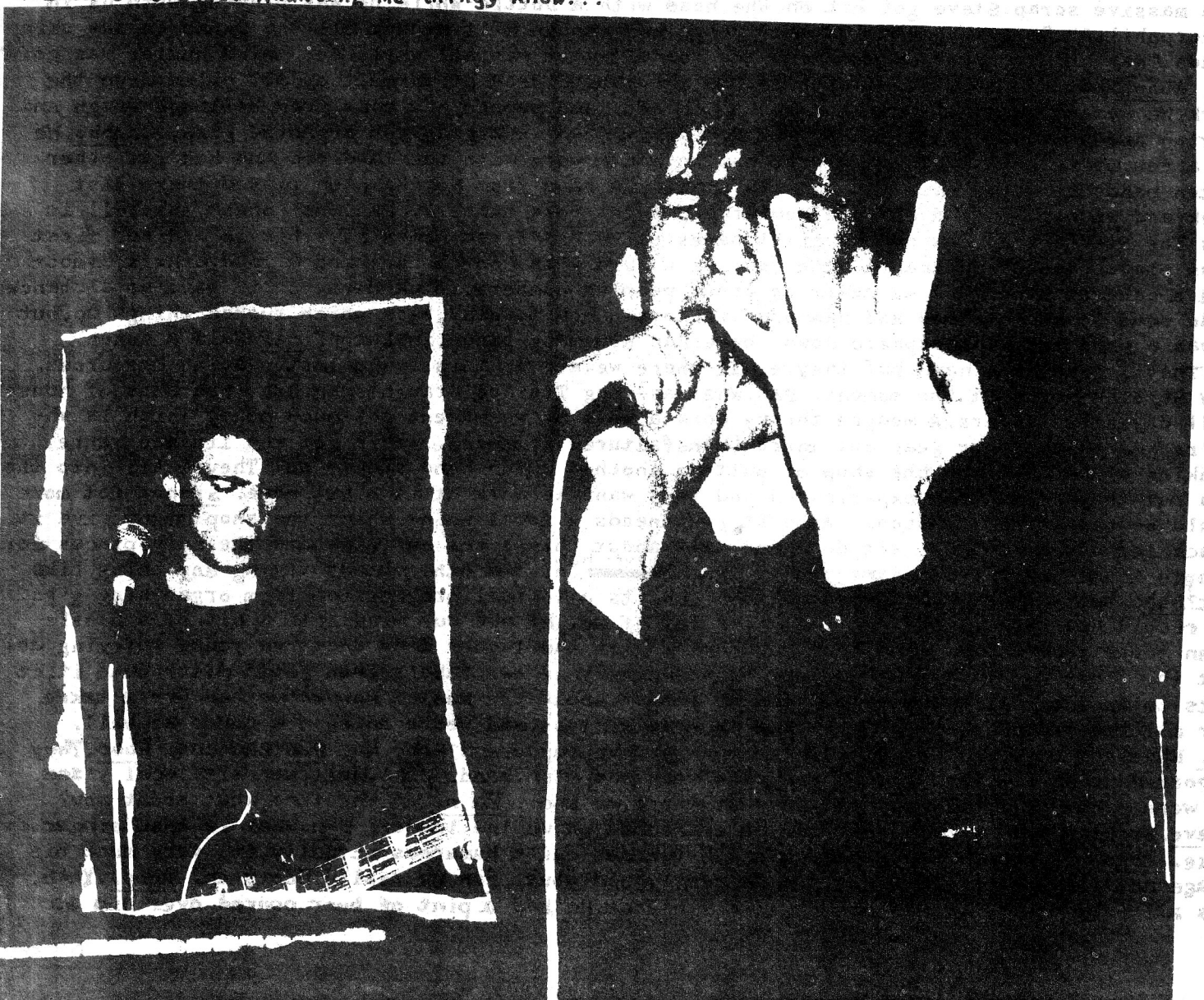
Abbo. No, we donT. We've got to go through town to where we used to live. Wex went a different way once, went through a roundabout one week, and a big group, of lads, decided to have a go at about seven of us...ten or twelve of them. Steve. Great big scrap in the middle of the road! Abbo. Theyre a bit worried about the punks at present. At the carnival there ws only about two hundred punks in all and a lot of them are very small, and an equal amount of big trendy disco boys and skinheads and the punks gave em quite a good run for their money. Spon got arrested. Pan. Got a court case coming up? Abbo. Yeah him and Chris our manager, in inverted commas, a friend. The police didnt dare go into it, it was just one massive scrap. Steve got hit on the head with a bottle while he was playing with us, in "Necrophilia". Segovia. (mutter mutter) "I've had enough, Kill em" set all the punks on the skin heads. They all ran past my mum down the road. Steve. It was all while our third number was goin' on. Abbo. That was about ten to three and the pubs closed at three, they all piled down the park. We werent gonna play it but we had to cos some people had come from Wellingborough and Leyton and Stevenage. Did that for them. Pan. It said in Zigzag you organise gigs,.. Abbo. We do a few. We've got the baron o' beef now, we had a word with the landlord and hes got other Luton bands like the cosmetix and the statics, A band from Northampton played there last week and we went on and did one number and a few joke numbers. Pan. What ones? Abbo. Well it was The Stevie band cos ~~==~~ my first names steve, his first names steve, his is and our first bass player out of pneumania.. the four of us. Did ymca, Coo-ca-choo and a load others, almost like a cabaret band.. Cos we never do other peoples numbers in uk dekay so it gave us a chance to do some. So we reformed and Hammonds forgotten how to play bass which fucked things up, but it was a good happy atmosphere down here. Pan. How many bands in Luton? Seg. Half a dozen. abbo. Theyll give us a hand but theyre all where wewere at this stage last year, no resources. Only Segovia works at the moment. Pan. What as? Seg Trainee draughtsman. Draw pictures of house s all day, step ladders. A meagre thirty quid a week. So we havent got much money which is why we're amazed by their gear out there (Manafactured Romance).. we've got the finance we're thinking of using it on the shop or putting another Luton band single out. Theyre all into the idea but theyre not that experienced and they want to work at it a bit more. Spon. A lot more could be happening in Luton. Abbo. It just needs a focal point, which the shop might give it. Place for people to meet, sit down and talk about things cos our gigs are the only places for people to meet. Bit of a shame really. Pan I've never heard any ~~==~~ of ~~==~~ other bands trying any thing like that? Abbo. Whats this? Pan. The shop. Abbo. Oh, its a logical progression from organising gigs. & the record. Now were with fresh, we got a lot of weight off our minds. Its a bit of a hassle when youre recording it, and then you have to get the laquer done and then youre worrying about the pressing doing your own covers, stamping your own labels. Then gotta distribute it, it gets to be a bit of a hassle. You tend to forget about the music. Now we've had Fresh takee over all the hassle, we're only recording more or less, and we're doing the cover as well. Pan. Have any big bands come to Luton that you've supported? Abbo. No. Pan; Bauhaus. Abbo. They supported us at the local tech. Pan.. You were the main band. Abbo. Well, we were local y'see. We were pretty friendly with Bauhaus at the time and.. Pan. At the time, what about now? Steve. Fucking snooty now. Abbo. Theyve escalated on up the ladder. Pan. What is that singer like. Abbo. Oh hes a really good bloke, Peter. Hes quite humurous actually, its very much his stage act. I've seen him treat people really badly but... Pan. He really boots em. Abbo. Yeah, its all part of the act. he doesnt like violence. He had a pint of beer poured over him at

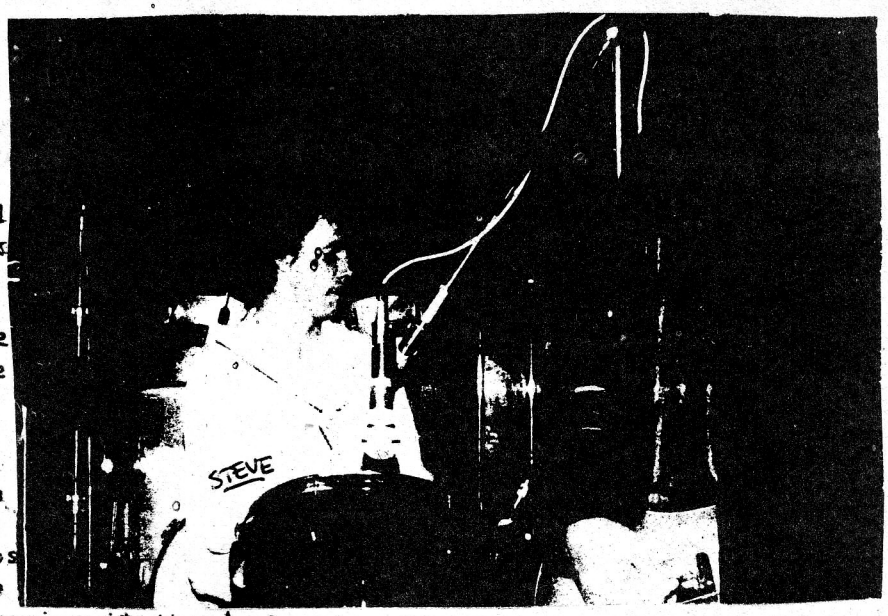
Luton cos its a pretty rough place. Steve. He shit himself (laughing). Abbo. Weve got a tape of it. "Why did you do that?"..its quite humourous. Steve. Theyve all got fucking stupid accents. Pan. It doesnt seem like it. Abbo. No, theyve worked really hard at it. They deserve what they got cos theyve put alot of work into it. Pan. Do they change into smocks and things when they go offstage? Abbo. Yeah its all normal clothes when they go offstage Theyre all very non make up normal boys type of thing. Pan. Do you lend your gear out? [redacted]. Yeah we used to rehearse in a basement and leave our gear there and charge bands a quid a night to rehearse there for the night., with out gear, and we'd go out! it was pretty depressing. Pan. You're like the local 'patron of the arts'. Abbo. Yeah, well we got resources so we pull them. It got a bit depressing when there were bands there seven nights a week, anyone who could pick up a guitar. Its a bargain for a quid a night and he (Spon) used to live there so it got a bit much and we cut it down to three nights a week. Spon. I'd like to see the other bands doing something for themselves.

Abbo. Theyre very defeatist. Lutons like that. Whilst we're doing it theyre happy to rest on their laurels, they suck off us, we dont mind but hopefully therell come a time when we move on and theyll do what we're doing. Pan. What suprised me when i saw you was the quality of the music, I thought it'd be more basic, but it wasnt. Seg Far more basic when we started out. Abbo. Yeah the first single, we werent very experienced in the studio, we had a following of about two hundred and fifty so we thought we could release it,.....

Abbo We went through a mad stage of progression then we came to a halt for a while as a three piece and he (Spon?) was a bit disencnated with newmania, he moved in and we progress-ed another twelve million streets in a week He joined us on a tuesday and we did a gig supporting spizz at northampton on the saturday and the difference was amazing. Thats the one Bauhaus liked, Pete Murphy came up, Hey you're just (a host of peculiar noises issue from Abbos mouth)... Pan. Said what? Abbo. "Hey UK Dekay youre just chaos, chaos.. that gig, yeah," great, Likes iggy. Supporter of iggy . When they supported us he was off to see iggy at Aylesbury the next day and he was very suprised to hear i wasnt going, Y'know blasphemy that I wasn't gonna see Iggy.

Pan. The 'Black Cat was that from the film. Abbo. Yeah I saw the film and it made an impression on me when I was very young and i brought the second hammer book of horror stories and i didnt read it till about three years ago, and they came up with the tune and i had the "black cats still haunting me" thingy know...





Pan. What about 'Disco Romance'?
Seg. I wrote that, it was "when i was a punk rocker" and i used to go down the youth house (think thats what he called it) and everyone used to bawl their eyes out all night. Abbo. Its all the disco scene. Fall in love one week tears the next week, then another dance. Segoandoits all about who can dance the best. Abbo. That was one of the old numbers, from when we were a three piece oand one just put it on for the local people.

We discuss the nme review.

Abbo. You mean csm/danny baker, well what he did, he obviously hadnt played the single cos it wasnt a good disco it was just about the disco scene, the roundabout romance. We knew if theyd review it theyd slag it off. He said 'getting annoyed with black cats' was it? When we got the first bad review in nme it put the sales of the single up three fold! (All through this the Manafactured romance drummer is battering away,.

Pan. What about Necrophilia, I'm intrigued. Abbo. Yeah, I was intrigued. In america they have all these mortuaries, in new york specially, there was a racket going on wheretheyused to have a peep show type thingin one of the mortuaries on the outskirts, and they used to pay to go in and have a peep at all these birds who'd been killed, and there was a follow up which said that in the south of america itd become quite common to dig up the graves and mutilate the bodies., doing various things sexually to them. SEG (getting carried away) There was alot of that in France in the eighteenth centuny. Theres a book on that, sexoffenders in france. A bloke dug up thehead of a six year old girl ... Abbo. When they showed that corny Watt and Barlow thing on Jack the ripper in americanthatstarted people digging up bodiesand hanging tits fromothings. ..its only on a small scale. Pan. IT hasnt taken off like skateboarding.

Abbo. Well it has but there covering it up, its not exactly the american dream is it?

(Another interruption from a band who come to marvel at the luxuriously enormous dressing room. The manafactured Romance singer tells about their guitarist being picked up on suspicion of murder, a couple of minutes of chat results and then they leave) Abbo. Where were we?..

Pan. Necrophilia had faded into the distance, are there any particularly juicy examples? SEG Well the bloke who dug up the six year old girl and had her for three years but still made love to her every morning. One bloke had a forty year old womans head over his bed. Heused to kiss it every morning and call it his doll. Theyre all perverted. (He then starts telling of deformed genitals) A few of em were quite straight and got hung for it, the insane ones just got stuck inside

Pan. Well enough of that...

All. Yeah.

Abbo (On about Gerry anderson) We were talking about revivals and whetherwe'd latch onto a new craze when it came along and i thought it'd be nice for a revival of our childhood years. Ramble. Ramble. We all talk about favourite episodes of the Thunderbirds series. I hate to print it all

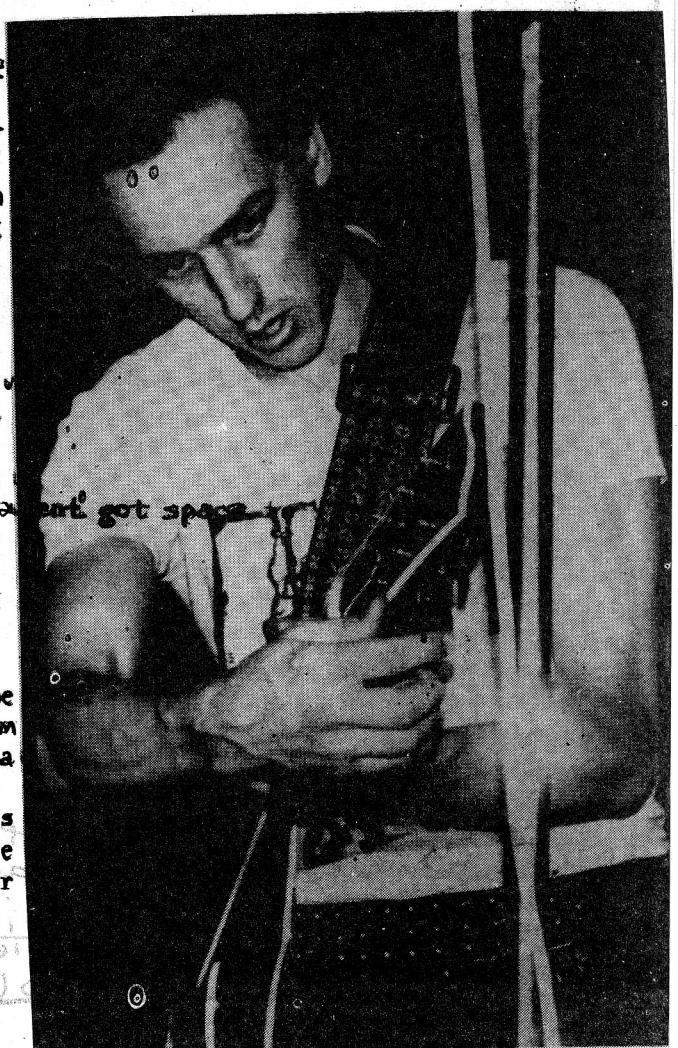
Pan. Any particular magazines you read?

Steve. Fanzines mainly. Pan. Any local ones? Abbo. No, theres the Suss. and Rubber People. (thought he said No!)

Pan. Have you had any trouble supporting big bands?

Abbo. Yeah we backed toyah andwe had a hassle with the p.a. we got treated like a second band, no echo, minimum of lights, that sort of thing. But we got a few heavy lads to put a few words in the right direction & we got the use of them in the end but not very extensively. But it was enough to make it worthwhile, and we blew em offstage more or less which was a bit embarrassing for them

Pan. Right, what you got coming up that you really wanna be asked about.



Abbo. We got the single done, hopefully out in about five weeks. It'll be Unwind and for my country. From the session but we took a lot of time producing, cos like, on the session they were the first two we did and when it came to the end we wanted to change thembut we didnt have time.

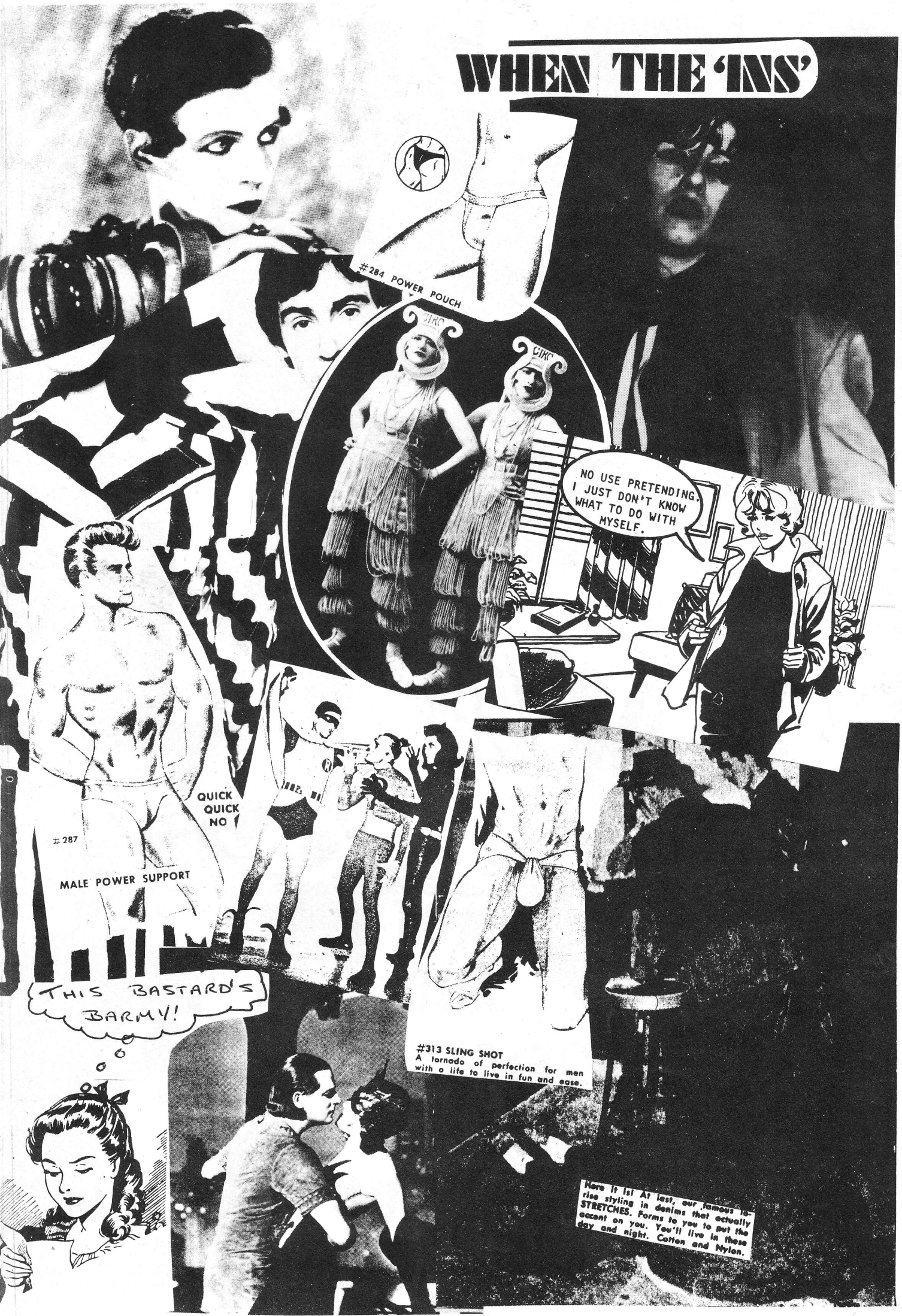
Thats about it apart from a discussion about songwriting and musical ideas which as in most bands is based on mutual working out although theres usually one or two people best in certain departments. Plans might be made for spon to go on keyboards and maybe Abbo on guitar. Theyve got pockets of fans, like the thirty from Leighton Buzzard who go to the Luton gigsand in bedford theres skinheads and punks who mix together quite well. Few skins and punkx from stevenage. and of course Luton itself where anyone with genuinely good taste is into em.

After more soundcheck noise i pick up abbo (or whoever) saying "We've got some girl who's got a fetish about Brillo pads she goes out in the rain, with em on her t-shirt and they all foam up, and she gets her kicks out of it!

PHOTOS FOR SALE. Most of the pictures in this issue are being flogged cheap, but theres only one copy of each. The UK Dekay set of eight 10x8's is a bargain at £3 + large S.A.E. (cost a £1 each normally!) Plus lots of Toyah, Security Risk, Mo-Dettes, Photos, Penetration, Chelsea, Brian Brain, Siouxsie, Temporary Title, Innocents, Cravats, SKI Patrol and tons more. Send s.a.e for lists (state interests). All money used for a new camera.

GO ANIMAL!
PROTECTO BRIEFS
RUDE BOY...
CUSHIONED FOAM RUBBER.
#48 PROTECTO-BRIEF
CIGARETTE smoking is becoming the outstanding sex sin of the United States. The sensation of sucking a cigarette gives abnormal stimulus to the sex instincts and often leads to moral turpitude.
COME ALIVE
#793 RANCHO MODS
Cornaby comes west with these cowpoke-mod low rise, big hug jeans. They fit like skin, but there's room for your boots with nothing to spare. Handsome
#207
ZIP FRONT
#207 BRIEF ZIP
This is it! Briefwear with a zipper
#105
#902 VAQUERO CARDIGAN
The ruggedness of the old west, combined with the sophisticated continental styling of today, adds up to this long sleeve, snap-up "leather" shirt. Thin tapered sleeves and tapered waist will get you more than admiration when you wear it.
FACT AND FICTION ABOUT FASHION
(Compact style, of course!)
BACK SUPPORT
CINCHES INCHES
#80 ZIP-CINCH
Physique not up to snuff? Then zip your troubles into this bracer and watch the ole middle flatten out. You'll enjoy a new streamlined you. Cotton and Rubber. White only.
#303 IN BEAT
Even a no-stop swinger needs to relax. So do it in this imported paisley tetron-cotton wrap robe. It's a real gas. Avocado green only.

WHEN THE 'INS'


#284 POWER POUCH
NO USE PRETENDING, I JUST DON'T KNOW WHAT TO DO WITH MYSELF.
#287
MALE POWER SUPPORT
QUICK QUICK NO
THIS BASTARD'S BARMY!
#313 SLING SHOT
A tornado of perfection for men with a life to live in fun and ease.
Here it is! At last, our famous lo-rise styling in denims that actually STRETCHES. Forms to you to put the accent on you. You'll live in these day and night. Cotton and Nylon.

GO OUT

You are spectacularly huge, and a tan that deep is almost vulgar, and you have a kind of leathery fading boyish charm, but this is not and never was a game for dilettantes, for jolly boys, for the favor-for-an-old-buddy routine. No gray-eyed wonder with a big white grin can solve anything or retrieve anything by blundering around in my life. Thanks for the gesture. But this isn't television. I don't need a big brother. So why don't you just go on back to your fun and games

HE'S GEAR, HE'S GINCHY--HE'S THE GORGEOUS CREEP OF CARNABY STREET! WHEN HE SLIDES INTO A NEW OUTFIT, LOOK OUT--BECAUSE HE'S ABOUT TO TOSS A NEW WHAMMY AT THE WORLD!
WHO IS HE? NONE BUT THE GROOVIEST, SWINGINGEST VILLAIN THE FABULOUS TEEN TITANS HAVE FACED YET-- THE BLITHERIN' BLOKE THEY CALL...
CLAIMS EYESIGHT RESTORED!
EYE LINES DISAPPEAR!
CROW'S FEET DISAPPEAR!
MOUTH LINES DISAPPEAR!
FLABBY JOWLS VANISH!
CHIN FIRM AND ROUND!
A YOUTHFUL JAW LINE!

time to change!

R.I.P.

Stare into this face

and count if you can the orgies of evil....

THAT, MY DEAR, IS A SECRET WHICH YOU SHALL *SOON* DISCOVER!

YOU'RE A FABULOUS WRITER! HOW DO YOU MAKE YOUR *VAMPIRE TALES* SO *BELIEVABLE?*

Get the feel of the great outdoors (in these rugged (but oh, so comfortable) Hopsacking jeans. Handsomely cut and styled for swagbering appeal.

Black Leather*

CHELSEA

PERKY PIN-UPS!

PATRICK DUFFY

#211 ZIP, TOO
A free and frantic Hollywood thing. A one-in-all shirt-jump that makes the most of a man. It's all comfort and torso tingling. Really outstand-

SECURITY RISK.

INTERVIEW by CAPTAIN HAIRDO. Pix by MICK. (PHOTOS FOR SALE, send S.A.E to our address).

Pan. what were you all doing before you joined the band?
Andy. I was at university studying chemistry.
Pan. Did you finish?
Andy. No, I did two years. (Criminal huh?)
Tony. I worked in a bookshop.
others..also bookshop.
Pan. Do you still have jobs?
All. No, Bob n Paul still work parttime. (presumably at the bokshop).
Pan. Getting off the subject-how come you just seem to play the moonlight, is it cos you dont have a proper agent?
All. (Ironic laughter) You'd better speak to Phil about th-at. Phil (bands manager..doesnt appear to want to emul-ate Malcolm Mclaren) We've go two agents who are meant to work for us..but none of them do.
Andy. We're taking our time anyway cos we'r changing our sets a lot.
Drummer. We go in phases-we think weve got it all right, then we go and change it..we take time to arrange songs
Pan. What are you going to do tonight, a normal set?
All..No! (Knowing laughs)
Andy. We dont have a normal set.
All. About four new songs.
Pan. Who writes all the songs.
All. Tony does..he's modest. (Tony agrees).
Andy. Well we all chip in with chords and things.
All. He's got musical training, (pointing at Paul..keyboards and also very modest).
Pan How long have you been going?
Tony Two years, no..just over two years.
Andy Yes-and about six to seven months with a keyboard player.
Pan. Whozstarted the band and why?
Tony. I started it with a mate of mine.
Phil. Why not?
Tony. It was about the time a lot of bands were forming., so i thought we'd have ago..and we did. We got Jan first of all, we used to rehearse at kings college.
Andy. And they were using my amps (Laughs)
Tony We had a jam cos he heard us one day so a week later we asked him to join and he did.
Andy. Tell you what-when I got the phone call asking me to join I was watching 'Reach for the Sky'..i was crying by the time i got to the phone.
Tony. We asked him to join on lead guitar or bass and he took bass.
Andy. And weve been going downhill ever since.
Tony. We got the drummer not last January but the January before,
Pan. What happened to the other drummer (sensing a sensation) he didnt die or anything did he?
Tony. No, he went to france.
Andy He was at my university and he was doing french so he had to go to France for a year as part of course.
Pan. How did you join the band Phil?
Phil. I've known Tony for-how long have I known you?
Drummer. Since you were in a basket on his doorstep.
Phil. No! Tony. 4 or 5 years now.
Phil. I knew Phil ~~[illegible]~~ when he first started.
~~Tony. Yes do[illegible]~~
Tony. Yes down in the girlschool gigs.
Phil. Down in the pub in Tooting.
Pan. Is that where you all come from?
All...Nooo!! Shouts of Clapham, Ilford, Romford, Tottnhm,
Paul comes from Ipswich.

Pan.Ipswich!One of the great music centres of the world.
Drummer.We've played there twice though.
Pan.So how often do you get together then
Andy.I tdepends,we rehearse in proportion to how often we're playing-when we've got a gig we put in extra effor t-or when weve got new songs to do.
Pan.Whose idea was it to do Bobbys girl.
Tony.It was a guy in there actually(pointing to the pub) ..I used to work with..he suggested it..we're not going to do it any more.I've been outvoted, I still want to do it.I think we ought to do it as an encore number.(And they did).

Drummer. Jan wont do it. Pan.Why,fed up with it?
Various Yeah/She wont do it/Well,not without a few hours notice. Tony.I still think its a good number.
Pan.Are you going to replace it with another oldie?
All (Knowing laughs) We'd better tell you so you can recog ise it. Tony.Its 'Make me smile'. Pan.Are there any quest ions you want to ask? Phil.Yeah we wanna know-weve done hundreds(?) of interviews for fanzines but we never see em.
Andy.We never see em(backing him up)They promptly fold.
Pan.I didnT come all this way for nothing!!!
Still not deterred we discuss the likelihood of Panache folding and the interview never seeing the light of day.Jan arrives.
Pan.Jan,why do you hate Bobbys Girl?
Jan.I'm fed up with it,someone in theres just asked mehow is susan Maughan going!(It was Mick actually).
Drummer.Its the old 'musical differences again. Pan.Youre not planning to split are you? Various. Could do/Yeah.
PhilIf we can make the front cover of Sounds. Pan.You could always drive in to a tree and kill some of you.
Various.We tried thatonce but it didn't work/Brians a gooddriver,he nearly hit a tree once.

We begin discussing cars-mine in particular,which is going so badly it could be the subject of the next Pan ache competetion.(Over my dead body!Ed)
Tony.What about our influences(Propmting!) Pan.Go on then. AndyThe Jam,but not everything mod.The Rezillos.Sandie shaw. Phil.Dusty springfield. Jan.(Making a bid for the top of the class)This is just our favourites cos theres only one person who is an in fluence and that s Tony cos hes the songwriter.The Band Oh no! I wouldnt say that.,and other remarks of discontent. AndyWhen i listen to Eddie and the Hot Rods they sound like me. Phil(wringing his hands) All these years and you never said! Pan.(On Jans advice,turning to Tony)Who?
TonyThe Beatles.Is it cool to mention the beatles,and generally 60's pop
Pan.Do you remember the first gig you went to? Jan.It was a street party.
Variou .No!'Went to'. Jan.Ohhh..Status Quo.
The others were TREX at wembley 71 and 72,also one vote for Rory Gallag her.Phil. They dont look that old do they,theyre still youmsters,teen agers Pan.What do you think of maggie thatcher? Drummer.I wouldnt take her out.Did you see in that shop up the road,theyve got cardboard figures ..Margaret Thatcher for £6.75. PanThats not bad for cardboard! Pan.what about record companies? PhilIts difficult,we dont fit into any category, i,e, mod at the moment. Pan.Do you wanna be signed up? All(Emphatically) Yes we do. Andy.But a lot of companies are looking for mod or ska bands, or heavy metal bands. PanWant to sign to a big label? All.Yeah.
(The question youre all waiting for)> Pan.You got a van? Andy.We brought one once.No,we bought one twice.The first one i picked up in york and only made it to Newpor pagn all.The second one we got from wandsworth and it only got as far as Ilford! (A sorry tale). Pan.Who have you played with?
All.Kevin Keegan,Trevor Brooking,Diego,Jan.The Damned,Joe Jackson,uk subs.
Drummer. - uk subs about 2o times.Pan.Which of them impressed you as warm and sincere people. Band.Joe Jackson. He actually mentioned us and said thank you. they then discuss charlie Harper.eventually its agreed he's o.k.

Pan. Can you remember a time when the crowd bayed for more and wouldnt let you off the stage for about four days? Andy. Yes, where was it? Various. Chelmsford! Tony. And the 101 Club. Jan. When we used to gig more we did well. Tony. When we played Kings College we went down well. We were playing with Straight Eight and it was a full house. Andy. We made Pete Townshend cry. Tony. When straight8 came on everybody had left. there was only two people. Jan. funniest thing was when we played the classics group, the classics night or whatever its called. Andy. The Classics society. Jan. They were a right bunch! Andy. There was sort of a jazz band there.. they did a twelve bar and couldnt end it! In the old days when we did a lot of pub gigs we went down well but since we only play a few times now we dont get the audiences. Pan. Why don't you play the pubs again? Band. We wont do/Its like taking a cut in salary/We used to lose alot of money. Jan. We still do. Andy. We were broke but happy. Drummer. Youve got to start somewhere and ge on. Pan. Are you starving at the moment? All. No, we're supported by the dole office at the moment.

Pan. Theres a question I've always wanted to ask, which is longer, the amazon or the Nile? Band. Amazon, Nile, Nile, Nile. Andy. When they do surveys it alwayschanges. Phil. Do you know the capital of Burma. Pan. I dont know that either. Phil. Its Rangoon. Drummer. I knew that! Jan. Do you mean youve waited all this time?!? Pan. I just thought one day somebody might know... (and they did-the answer is The nile, 4160 miles, the amazon 4050 miles. I looke it up in a book and books are never wrong.

Drummer. Why dont you ask us how many olevels we've got? Phil. Theyre intelligent you know. Jan. We'll give you a lump sum. (Does a quick poll) A-Levels count as two... 32! she announces proudly. Andy. 6 Aleve ls. Tony. Pauls got a music a level. Jan. Who has!?! (suprised) PaulMe. Pan. Have you ever been interview ed by the 'real' music press? All. Yes, Sounds. Jan. They ended up writing our biography. Andy. Gary Bushell (the thinking mans non-entity.. ed) did it. Drummer. He used to come to all our gigs We got on the playlist once and Jaws. Tony With the clash & The Jam. Jan. What tape was it? Tony Action Man, Security risk. Jan. Both these songs weve now dropped. Andy. It was the same time Strangetown was released.. everybody heard strangetown but not many heard security risk! Pan. What about NME? Andy. Well we went along there once when our old drummer left-to tell them that security risk had a new drummer. We wrote it on a bit of paper to hand into them.. and we drew lots to see who would do it.

Jan. What was this, did they print it? Phil. No!! Went straight in the out tray. Tony Lit a cigarette with it. Pan. Do you keeo your cuttins? Jan. Yeah, on my second scapbook.

The conversation degenerates but gradually drifts back to the Subs ag ain. Bits of the band have been in the studio wi th

Charlie and Pete and recorded a demo.now raed on.....
Jan.What was it,something about a fish. Tony.Theyve re-recorded with a guy from Chelsea.
Jan.What were the words?(parsistent)All.Love me like a fix. Jan.(Singing) "Love me like a fish"
Jan.There was another one;love me like a fate or something.
Pan.you want to release solo albums
All.Oh no! Tony.I've got a load of songs at home. Pan.What are you gonna do when you make your fortune and retire. Tony.I'm going to make a film.I'm going to make it in Tracys in Ipswich(Band generally convulsed in laughter)Theres gonna be late 60's music with loads of dancing and terrible dialogue.
Andy.We'll all wear wigs and look like the yardbirds in the early 60's films. Tony.Traceys had got a three tiered stage.Jan.Its specially for GoGobut you cant play on it.theres you on 2 foot by 2 foot..6 feet in the air!(sounds great) Its terrible.(Oh).
Drummer.And we only had 15 people
Tony.12!
Andy.The buses stoppedbefore wee went onstage.It was ridiculous!!!
Tony(Summing up).Itis raining,its Monday night and we go on after twelve. Drummer.Noadvertising and its pouring with rain. Pan.iwant to know how those twelve people got in.Were theymistaken?Andy.No, we had to give one of em a lift homeAndy.We dont know them but they allo likedthe addix.
Pan.How did you get the gig?
PhilIt was through a shitty little agency called Democo..they dont exist anymore. Pan. How much did you get? All.£60 quid. Pan.Well it could have been a percentage of the bar takings
Andy. Well,aftercosts Ithink we made 3½p.(but memories are made of this surely)
Andy. Tell you another gig we did ...it was down in cornwall.Itwas meant to be with the leyton buzzards but the week before we'd blown them offstage..so they went on first,and left us to go on last.It was in the open air.There was 12 people and two cows left at the end.
Pan.And the cows loved it?
Andy.Well it was an abysmal gig but we played alright..they booked us into a hotel and the next day we went to st.ives and had a grea holiday.

JAN;THE NEW MONROE?

(Mick here..I've dropped inkmonicks writing so we've lost the last bit..all I can make out is the last bit).If you want to listen to good music and enjoy yourself go and watch Securit risk (blot,smear,ink stains) Over and out,the Captain.

SINGLES. <RAVE REVIEWS OURSPECIALITY>

I cant say i've found any great ones other than the classic sings of the wild frontier which is my favourite of the entire cosmos (of all time) but **Section 25** - their Girls dont count is pretty good. **Cathy la Cremes** 'I Married a cult figure from Salford' is a laff...all about taking John Cooper Clarke home with you. '8from80' is excellent value,a Carlisle compilation ,eight songs for a quid! **Crash Course In Science**,weirdos from the usa rip off allknown UK exponents of the elctronic arts but have amusing lyrical ideas to their credit. **Horrible Nurds** do alright with Consuming Passions. **Discharge** e.p. is good. And **The Klingones** (who'll hopefully be in the next ranche,if they answer the phone!) have a superb record out called 'Jekyll n Hyde'/'First Question'.But th ats about it.

Section 25 bassist.

Section 25 guitarist.

1. Difficulty in breathing, with acute coughing;
2. Vomiting and the issuing of blood-flecked foam from the mouth;
3. Haemorrhage from nose and mouth;
4. Congestion of the face and eyes;
5. Haemorrhage of the conjunctiva;
6. Lowering of the blood pressure;
7. In some cases, incapacity to walk or move;
8. In some cases total unconsciousness;
9. In some cases swelling around the neck and chest;
10. In some cases blood in the urine;
11. In some cases subcutaneous haemorrhage;
12. In some cases blooody stools.

PANACHE c/o MICK,
129 CLARE ROAD,
STANWELL, STAINES
MIDDLESEX TW19 7DT
ANGLETERRE.

PANACHE BACKCOPIES
Only Nº 11 left. Interviews with ADVERTS, TOYAH (naughty pix!) STILL ETOES, MOLESTORS and MESSAGE
30p + Large S.A.E.

FANZEENS RECOMMENDOS.

ALLIED PROPOGANDA4 (Passions, Patrik, Glaxo Babies, Ski Patrol)
RAPID EYE MOVEMENT (Warhol, WIRE)
TIDAL WAVE (A.C.R, TEARDROP, JOY DIV)
But thats all! Most new fanzines seem hellbent on sheer boredom + repitition in content format & ideas. Hopefully more better ones soon?

COMIX, MAGAZINES, BOOKS & BADGES FOR SALE. SEND S.A.E FOR DETAILS AND STATE PREFERENCES. COMICS MAINLY USA MARVELS & D.C.S. PLUS MAD's and TORNADO. BADGES A BIT ODD .....

SO FAREWELL SWELL MAPS (Pic. Right). I WOULD HAVE LIKED TO KNOW YOU BUT I WAST ASLEEP, THE BAND MADE BETTER SINGLES THAN THE OSMONDS EVER DID. TO THINK YOU ONCE SENT ME A PHOTO OF A GROUP OF STUDENTS DANCING WITH THE INFO THAT SEAN PURCELL USED TO JOIN WITH YOU IN CELEBRATION OF T-REX, AND I NEVER GOT THE CHANCE TO ASK IF IT WAS LIES. ALL LIES COS TOO MANY OTHERS WERE WASTING YOUR TIME WITH BORING ENCOUNTERS. YOU'LL REFORM BY THE END OF THE YEAR I EXPECT SO UNTIL THEN

A BIENTÔT.

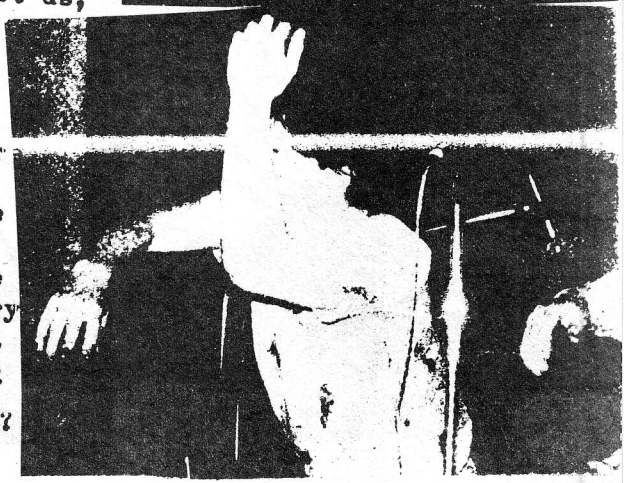
COMPETITION 2

IN THE LATEST GEAR AND GINCHY (NOT TO MENTION FAB) COMPETITION ALL YOU DO IS DREAM UP A CAPTION FOR THE ABOVE DUREX INFESTED SCENARIO. MASSES OF ER... FAR OUT PRIZES. SO GET SCRIBBLING [redacted] QUIZ-KID S. COS YOU COULD BE THE WINNER! (FALLS ASLEEP UNDER THE THRALL OF IT ALL!).

THE WORLD DEBUT OF BRIAN BRAIN AT THE JOHN BULL, CHISWICK!

Quite a little snaperoo this gig. Martin Atkins, one of a billion PIL drummers confounded and delighted us with a speedy set of jargonese boll ocks that were indisputedly something or other. Just loved the way they did a superior version of the Gangof4's 'Tourist' with not a care in the old world. Martin, a vicars daughter was a proverbial delight with an easy stage manner (some might call pis sed) and a good voice and all these sort of swarthily redeem ing features we generally expect from someone or other. For a fin ale they threw bananas at us, and we, with a taste for the high life cast em back without aspersion. I was three feet away & missed by a mile. They ar good. I am brilliant and you are the turds in the middle. BrianBrain rule, or don as the case may be. what I'm try ing to say is not important. They R how you say???? 'ear ang ginchy'

(blow!)



THE UGLIES.

by E.B.

I first saw The Uglies down at Snoopy's in Richmond on Thursday evening. I'd received glowing reports of them so as well as sussing out a new venue Gurly Yout' ventured forth and saw the Uglies for myself. The support band was a reggae band with a differnce, the difference being hard to explain. Talkover the name,..cover numbers; Tribal War..Prince Far I. and D.Brown to be bound. Strange happenings, skins dancing and throwing zeig heils at them and the mixed band, mainly dark fellows, throwing them back. The skins seemed quite pleased and continued dancing! Well this laid down the basis of a very happy and altogether out of charcter evening The Uglies smashed their way through a really good set covering everything from the new wavish secret agent man starter through rock n roll, Red Suede Shoes, reggae, two numbers, one leaning more on ska. For a very well deserved encore the talkover boys joined them onstage. So whilst our ugly boys and the bubbling susannah the singer careered on, the skins pogoed and one of the Talkover crew proceeded to strip off completely and pose emotionless. What more can I say?

Well read on and you'll see what myself and the group came up with in the delightful surroundings of the Wellington, Waterloo.

(Before this happens I(Mick) who is trying to translate the tape would like it known that its a chaotic mess and so voices will probably be attributed wrongly and the french spelling of rocky bollocks and the arseholes is almost certainly innaccurate. But I've done my best. which is all you can do..(etc etc, playing for tears).
Probably have to cut a few bits out too. (Due to lackaspace) Take It Jah!

Introductions..Paul-drummer, John guitar, Rob bass, Phil, the other guitarist, and the luscious Suzanne on vocals.

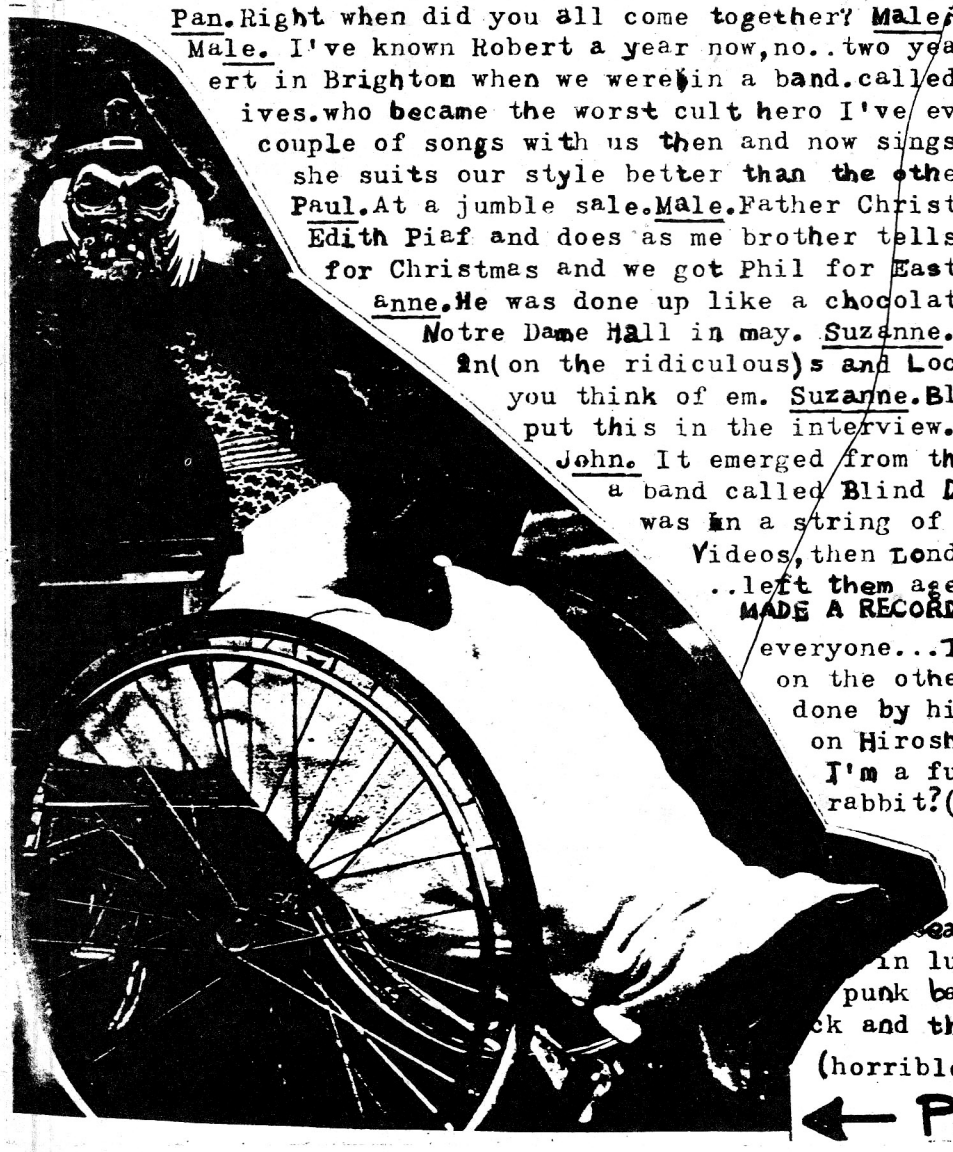
Paul, John, Rob, or Phil. Size four feet. PAN. Size four? This is what we want.

O.K. Halt! Now no disrespect to Eric the interviewer or the male interviewees but on tape all their voices sound the same so I hope everyone in the universe understands when from now on I simply label them 'Male', Suzanne 'Female' and Erics inbetween somewhere.

Pan. Right when did you all come together? Male. When we were all in bed.

Male. I've known Robert a year now, no..two years. Heh, heh..confused. Yeah I met Robert in Brighton when we were in a band called.. Another Male. Emil and the Detectives. who became the worst cult hero I've ever known. and Suzanne used to sing a couple of songs with us then and now sings full time cos shes better..well no, she suits our style better than the other singer...and we got Paul at Xmas.

Paul. At a jumble sale. Male. Father Christmas brought him. Suzanne. I listen to Edith Piaf and does as me brother tells me. Pan. Carry on. Male, Got Paul for Christmas and we got Phil for Easter. (Ah, this is John talking.) Suzanne. He was done up like a chocolate bunny. We done our first gig at the Notre Dame Hall in may. Suzanne. With Margo Random and the space Virgin (on the ridiculous)s and Local Operator. and 54-36. Pan What did you think of em. Suzanne. Blew the lot of em off. Hope you're gonna put this in the interview. Pan. You were from Emil and the det.. John. It emerged from them. Pan. Any other bands? Su. I was in a band called Blind Date. Disco boys, forget that. Mael. I was in a string of bands, Urban Decay in 77, then The Videos, then London Cowboys. (Whoooyip..from Suz)..left them ages ago, fucked around for a while, MADE A RECORD! Pan... Record? Male. Available thru everyone...The Cherry Pops. Su. Shes in love, and on the other side Money in my pocket. and its done by him and one other person. Male. And its on Hiroshima Records, which is now registered, I'm a fucking director now. Pan. You and the rabbit? (Noises)..and here comes a member of Talkover. Male Mister (mumble) was in a band if youd care to hear.. Male. Oh i was in a band (Mr Eddington sp eaking) when i was in france, living in luxury on the cote d'azur, the first punk band in san rafael, called Rock Bollock and the arseholes. Su Say it in french. (horrible noises).



← PAUL, sans mask.

Su. It was really funny cos they had all these pos ers up adver ising em out side the cafes and theres all these English tourists, voices merge in high pi ches, Ohh... look its disgust ing we come here o get away from all t a ...Ronnie ollocks! Pan. Right then, we'll move on apart from fun mo ey famine and e o what other reasons do you have for playing. Su Groupies Pan. I'm a gruupie. Su Well i dun o I've got a special groupie.

-hhe discuss the Rock Garden gig where the band were pissed..Male. We werent shitting our selves we just ge pissed every chance we get..we went on a tour of Covent Garden. Su I was groping in the changing rooms. Male. (On response to robert being pissed) Ro ert actually dan ced at the rock garden, Male Have you noticed the bassists dance out of time. Pan. Why did you call yourself The Uglies? Su. Well look at the four of them! Well one isnt here, look at these three, Pan The worst offender isnt here is he. Su Phil decided that the Uglies was very easy to remember. We want to change it. (They argue)..then the start up talking and singing Milk Cow Blues. Pan. Wha do you wan the audience to do, want em sll dancing? Su. I want all the men shouting worrrr, ge em off. Pan. You do?!? At the R.G. a lot of people felt for you (sounds like what she wants..Ed, cos you produced this fun atmosphere...mumble.. Male. YOu've go to have communication wit e audience, Su Tha s wha i want yeah. Male. You see such a bunch of tossers down there sometimes, standing there doing their li tle pose. alright ten years ago. Theres a band from Oxford weRe supporting.. Pan Who (No response) Any political views. Su No, I dont understand polotics. I just luv singing. Male. If a ything its an indifference to polotics. We're say ing fuck..well i dunno polotics is eve ything y'know.. like havin to work all day. Talkover man al- most joi s in. Pan. Right, bollocks, lets get some songtitles. Su. Secrets Male. About guilty secrets, about a lot of the shitty bands you see ar- ound who one year theyre all dress- ed up in white suits, clean cut image then they discover to be mods, so its mod. not changing the image but just insincerity in whatever they do. Voice. How about Red Suede Shoes? its about encounters with leds in right on. Itsabout some cunt coming up and saying Oi cunt i dont wanna see you wearing them shoes again or i'll sma sh your head in. Su The oldest teen ager in the old kent road. Male Thats my favourite. whats it called..oh ya, its abouta mini mclaren..a melvin mo neyspider type thing. svengali type who gets hold of a band and manipulate s em. Makes something of their own out of a band thats been going for ages any way. A.N.Other General publics parasitic nature wouldnt you say? Pan. What about 'Pneumatic' nsomething? Su. About john bein bored at work and drills everywhere. Su/Talkover ape the Gangsters theme 'Dont Call me shit face..my name is Prince Bas tard'. Pan. You cover a wide spec rum from rocknroll to reggae to bollocks. Su. WeVe got diffe ent tastes. Su starts mentioning bands they like but someone s alking over it so all we get is 'a french bloke who looks like a worm. Whats your influences paul. Paul Er..I can think. Pan. You must have some influences! What made you pick up the sticks, hit the drums. Paul Hi the skins. Pan. What made you hi the skins? Paul My brother. Pan. Wha made him!? Su His mum said when youre ten i'll bu you a tin drum. Male. And it was only that that st opped him going back to the womb wasnt it

Su. Stopped him growing up n all. Paul Link Wray, eddie cochran, elvis, new york dolls, Chuck Berry Then they all drone on amongst each other and the Cherry poppers turn up again! and a whole host of appalling french accents fill the air. Pan. Record contracts, any offers Male. Hiroshima. ANOthermale but we turned them down, the advance was a bit low, 3p wouldnt exactly cover osts. Someone wants us to do a compilation album with a bunch of old tossers but we dont wa t to do it cos itd be a real rip off for people to buy it for our benefit.

They all talk about singles choices and how theyve been noticed by members of the Dave nd people who call them horrible rn'b bands. The Cherry Poppers (as in virgins) again, Su is arried to the singer from Rhythm squad

Pan. Where you from, one area? Su I'm from the old Kent road, so's John. Pan. Do you know Lord Nelson (a pub) Male: Know him well. Pan. We asked a million people in the street questions the -yd like to ask you, right?. and the first is from a mad religious woman, and its 'Are you born again'? They all affirm, one was Chuck Berry, Su was a worm, and Edith Piaf. oness recycled material, one was Jim Morrison. Pan. But he died after you were born! The second question was why do we have hair.? Su. It protects your private parts. Its grows. So we can have hair cuts PAN. I finished. Then they all sing a song called 'Wreck a party rock' which souds great, all mimed instruments. Great vocals. Then they all start lying about ages. Pan. You're all called Dave are you?. Su Are all the bass players you interview silent? (Mick here, this is an important sociological point and as I've allocated more space than we required for the interview we shall think back to interviews previously done. Most of the time the bassists arent there, Photos, Gaye Advert, George Carpette.. no-one could call them silent, and in this issue theyre all pretty communicative, so there we have it, The human body is like a chair; push it and it falls over.).

Then eric farks up the tape.

Bits and pieces. The two pictures on this page ge are of presumably defunct 'The Innocents', & to find out if they are indeed no more we'd like information to the contrary, or confirmation. Someone out there must know. THE UK DEKAY single 'For My Country' is pretty good but the B-Side 'Unwind' is incredible and shows a glorious development in their musical abilities, as stunning an arrangement as you could hope for, and great production. Fresh records are obviously people of great taste (The new Wall single is very good too). SKI PATROL are not splitting up. Apparently they are very 'big' in a couple of drawing rooms in California. The address for Vague fanzine is 'Butcombe', Castle Street, Mere, Near Salisbury, Wilts, BA12 6JF. 30p &s.a.e. Apart from the great Ants piece theres also stuff on Vivisection, Specials, Undertones, Scars, Human Lge (scars bit is a classic encounter featuring non-communication) and The Cure and Passions

Photography fans take note.. Maggie Williamson, 12/1 Alan Breck Gdns, Clermiston, Edinburgh, EH4 7nU has sets of photos (10 pix per set) in colour of the following, Simple Minds, Upstarts, Magazine, Tourists, Ants (4 diff. sets), XXXXXXX, Pretenders, Ruts, Slits, Revillos, Penetration, Banshees, Clash Specials, Selector and Modness. All sets cost £4 including post and packing.

MORE ANT REQUESTS. For the upncoming Ants special issue, I'd like reviews of Ant bootleg tapes. Everyone knows someone or other with a copy. What we want is a rundown of sound quality, songlisting, possibly a picture (photostat) of the cover, date and location of gig, price, and general thoughts on it as a whole (I.E. bad gig, average, brilliant). Any help here appreciated.

The Petticoats single is in fact just a petticoat and isnt particularly good, she plays all the instruments. Sleeves good but who pays a quid for a sleeve (me obviously).

Also want info on the band they call Occult Chemistry. Any offers? Anyone wanting to buy a rather atrocious copy of Xerox with the 'mispressed' (hoho) Physical' on the B) Side should write NOW. proceeds go towards our new camera. Its in terrible condition but you can make out the tune, probably better than a bootleg tape. Any poor fool interested write, enclosing SAE to us. In the event of lots a people writing in, We'll have a 'draw' from my new hat! We're not expecting much for it so dont bankrupt yourself, its just not worth it. The address is somewhere else in scabby mag. Turn the page for feebleness.

A LOCKED ROOM... TV CAMERAS RECORDING THE ACTION... A SMOKING RAY-GUN... AND A DEAD MAN!
SOMEONE HAS A VERY BAROQUE SENSE OF HUMOR!
ADAM WAS ARRESTED, AND A PRELIMINARY PRESENTATION WAS HELD LAST WEEK!

GARY NUMAN, IN RARE 'WOMB AT THE TOP' POSE. (TO BE DISCONTINUED).

Is This
the MAN
You married
Mrs. KENDALL ?
YES
(SMEAR WITH BLOOD
And it Not
Travelling
Corpse

LEOPARDS

Jeanne. We've got to try and ignore this band,right,cos theyre a bunch of old turds...have you heard them arent they awful?
Joan. Mumble mumble.
Jeanne. You what,youre hairy?
Joan. No,I said I think my knees look like footballers knees.
Jeanne. Tell your joke Kevin.
Kevin.my joke?(Pathetic attempt at denial of it).
Jeanne. Have you heard that Karl Marx's grave is just a communist plot?
Me. Thats the joke?
Jeanne. Thats the joke..I like it.You thought it was better tonight?
Me.A lot better.
Jeanne. Did you enjoy it? **Me.**Yeah.
Rod. Guitar was out of tune towards the end.
Claire. Everyone said it wasnt that noticeable.
Rod.I enjoyed it onstage except for your bloody boom stand sticking out.
Claire. Was that what knocked you out?(of tune)
Rod.I dont know.
Jeanne. Do you know when we came here tonight,right,we were supposed to soundcheck at 7.15,and we got on at ten to eight.
Kevin. Couldnt get the sound right,right up the wall the soundman...
Jeanne. He was really pissed off."I dont care what youre doing get off the fucking stage".(in weirdvoice)

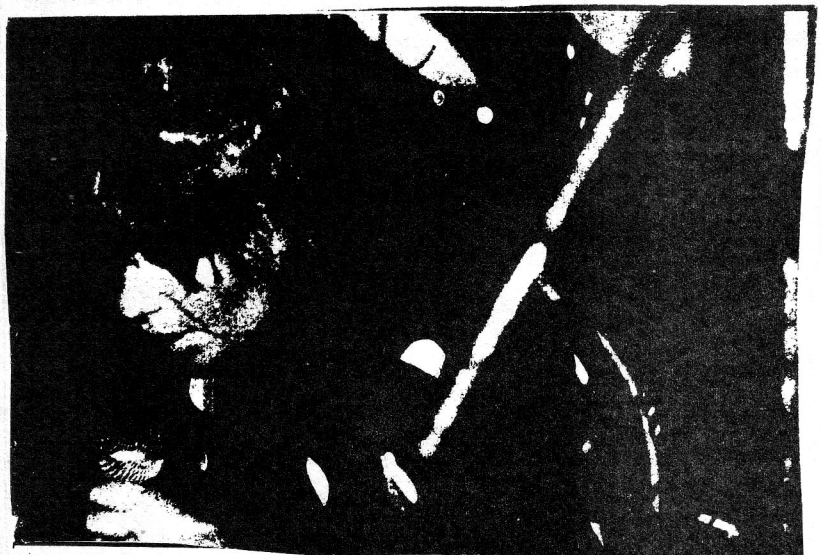
Kevin. Was he Irish?
Jeanne. Yeah,that was my Irish accent.
Me. Anyway.
Jeanne. Yeah,go on,ask a question.
Me. So you've been dead lazy this year.Why?
Jeanne. Not lazy particularly,just having to sort things out.Our guitarist,..didnt have to leave,it was a friendly amiable parting of the ways.Wasnt it?I think it was.
Rod.I think it was,pretty amiable.
Jeanne. It was friendly,he was a friendly bloke.
Rod. He was into other things.
Me. So you said goodbye and he sort of waved.
Jeanne. Yeah right,and its taken us this long to work out what we did with five people,because even though he was not particularly confident onstage he did add to the sound.The reason was...we thought hes a sensitive guitarist,and he worked with him(Rod) at this place and they played together,and we thought theres some room for new shine and it was really sad cos it didnt work out in the end.He just got too bloody nervous,he was just too shy,I mean he got really nervous about going onstage.
Kevin. If he'd been with us tonight,he'd have been playing round that little corner.
Jeanne. So we decided we just had to stop when it got to affect the music thats when it got bad.We did a single..
Rod. Yeah we thought that in a recording studio that he'd be in the right environment.
Jeanne. No audience.
Claire. He was even worse in the studio.
Kevin. He was under a lot of pressure.
Jeanne. In the end he (Rod) almost had to play his part.
Claire (to Joan) whisper mumble.
Joan.(to Claire) Mmm,whisper(nods etc.) hmm.Mumble.
Rod. Since then we've had,er...
Jeanne. We've had to work out a sound for four people.
Rod. We've had mangement problems too,like everyone else has I suppose.we've had people who in spite of being 'manager'...
Jeanne. Say theyre great and they know this person and that person and they can help you and when it comesto it they dont.

Rod.So,we've spent the last few months working on material and we did some demo tapes and we've been taking em round and lots of people have been interested and we've got a lot of gigs coming up,we've got some record companies interested so we hope soon..
Jeanne...we can buy some equipment.Our equipment is fucking terrible.
Me.All your own?
Jeanne.Yeah its all our own but its been with us for bl[illegible]ages
oody ages.,and her bass gear!
Kevin. Guitars alright.
Jeanne.Guitars alright but the bass cab is like an orange box.
Me.Whats this 'deep freeze' song about?
Jeanne.Oh,Claire wrote that.
Claire.I saw a programme on television aboutin America that they put people in cylinders and use special gases to keep their bodies o.k.Put them away and they're supposed to be immortalised,and they can be brought back to life when they've found the cure for their cancer of whatever...or they can become clones and live on the moon.,and I thought it was such aload of shit I just had to write a song about it.
Rod.Since then the major company that was doing this has gone bust,so all these people..
Jeanne.are now frozen with no money to get em out.
Claire.It was all a con.They'd been taking thousands of pounds off people and stuffing them in mortuaries or god knows what and they got found out.
Me.Did they tell people before they died that theyd put em in there?

Jeanne.Oh yeah.
Claire.All these sons and daughters who said it'd be a nice suprise for em to see what theyd done for them.
Kevin.And you had to pay alot of insurance to maintain the body!.
Rod.They just made awhole lot of money and then pulled the plug on all these cylinders.
Jeanne(laughing, ..and they all rot!
Claire.And they were all saying "and this is why we should all be immortal,blah blah blah".
Kevin.And they were all Californian too.
Jeanne.All the face-lift crowd.Its like 'I've got the face-lift,what can I do now,how can I go on?
Claire.And you dont have babies cos you dont need them.
Jeanne suddenly takes me by suprise and demands to know about the mag,I fob her off with vague burblings..
Claire.I think there definitely needs to be an alternative to Sounds and NME(who?)and the rest of it.
Jeanne.God! You know,she went into NME the other week, we've met this guy before,Tony Stewart and he said,he was from York and thought it was a bit friendly and he said 'Yeah we'll come down to your gigs' and she rang him up to come down the rock garden.
Claire.I'd rung him up the week previous to give him the dates.I rang him today and said Well look no-one came to the rock garden how about tonight at the Moonlight andhe said 'Oh its too late I cant do anything!You'll have to give us more notice.well I have done.I dont know what it takes to get someone to our gigs..I think it takes a big name band and you're lucky if they get therex early.
Kevin.Why is it,you might ask,that we want these people to come to our gigs!
Jeanne.Cos we wanna be famous.
Me.Ego!!
Kevin.Get famous quick.
Jeanne.Actually we've been going for quite along time.
Kevin.We're getting old y'see.
Jeanne.Old,we're getting old.The youngest member is me and I'm 25.
Kevin.God,you look the oldest.
Jeanne.Iget very haggered.Cos I'm ateacher as well.
Kevin.Is that why you're haggered?
Me.Do your kids know you're in a band?

Jeanne.Yeah they know I'm in aband,they like it.,except that theyre all into two-tone.
(.fortunate we're in the bog eh?)..I meanI like 2-tone

as part of whats happening,I enjoy it except,because we're so old.
Me.It means less people coming to your gigs?
Jeanne.Yeah,but because we're so old we were actually into ska when we were in our teens.We used to go to Leeds mecca and the thingey.
Kevin.It was the witch doctor where I come from.



..but I was too scared to go.
Claire.I was scared all the time I was going.
Rod.You've got to realise the native aspect of the band ..the basic native rhythms.
Kevin.Yeah,me-kiep-riddum.
Jeanne.Yeah,him Maori.
Me.Serious?
All.Yeah.
Me.Do you lead em in achant before you go on.
Jeanne.Yeah he's got all the gear,honest,he's bloody great.
Rod.He used to go on in a grass skirt.
JeanOh,I'll have it!
Kevin.Trouble is maoris arent noted for their percussive tendencies at all.
Rod.But theyre noted as musicians arent they?
Kevin.Well,they like a sing-song,theyre like the Welsh..
Me.I've seen Roy Castle gee-ing them up on Recordbreakers.
Kevin.He'd gee anyone up wouldn't he?
Jeanne.Wanker! My kids at school are a bit provincial.
Kevin."Give the kids what they want".
Jeanne.Yeah I know its true,I'm constantly reminded of this,they just wanna hear what they wanna hear,wear whatevers "going on",they'll listen to that,dress like that..
Kevin.I was joking.
Jeanne.No...I dunno if we appeal to young kids or not..
Rod.I think you need a hit single there.
Kevin.I got a friend who sez he doesnt really like us cos we sound (pauses for effect)..middle class.
Me.Nahh,they(Rent Boys) sound middle-class.
Kevin.No,theyre just inconsequential.
Jeanne.Theyre just a fucking load of crap.
Claire/Joan discussing clothes!
Rod.When we first got together,before Kevin joined we were more'middle-class' if you like,we all thought we could do something different that was entirely new.
Joan/Claires voices burbling onto tape.."And oh god,the image,all these clown trousers...Yeah theyre so much in to their own image..terrible.
Rod.After a while we realised you dont have to be the pop group to do something new.I get tired of this new music approach you get from people.

Kevin.Before I knew them they knew..mumble..and the Beatles.
Jeanne.Really bloody pretentious old bats,I get pissed off with them.
Rod.You find alot of this new music thing is old hippys coming back.You gotta give these bands theirworth in that they actually think theyre doing something worthwhile.What we're doing is popular music,you can call it 'pop music' but basically its got to appeal to people who like rhythm,like dancing and like tunes.A lot of people,I mean take Joy Division,I think they were quite good cos they manged a different sound,good melodies, good vocals..
Jeanne.Oh,see vocals..I mean what a fucking shame..and he sang like Jim Morrison.
Rod.I mean Spiss and swell maps leave me cold.
Me.The Hekons?
Rod.Dunno,havent heard a lot of them.
Jeanne.Oh they do.
Rod.One Pop Group,I mean I'll listen to an album and get something out of it but I wouldnt go and see em.
Me.Forget all this, lets do the boring stuff,when did you start?
All..eh,arrgh,ahh,em..etc.
Rod.We started way back,in York.
Claire.Jeanne and I had just left Art College and were gonna gen on to teacher training.
Kevin.You ought to get out that thing that was written..
Claire/Jeanne.Oh,yeah!
Jeanne.This bloody Yorkshire Evening Post,we played a gig one xmas up there and they did the real names,where you were born and what school you went to..and how many O-Levels you got !!! ..that was my mother,she went in there and said "She's got eight olevels" and that..

Claire.And they said me n Jeanne got the band together while we were at art school but we met these two whilst we were down here.We were at York art school,we went to art college in London,Jeanne and I,Rod came to London to live and then when we'd finished art college,Jeanne and I,we still werent into music at all as far..
Jeanne.Singing.
Claire.We loved singing but that was about it,but we went to york and rod was trying to get a band together of various types of people but they needed a bassist.
Rod.Have you heard of The Prime Movers,theyve split up well the drummer in the band,me n him tried to get a band together in York and needed a bass player,we had 2 auditions with these guys who were totally out of the window.
Claire.They couldnt come to rehearsals cos they had to go to the Yorkshire Show or something.
Jeanne.To see cows.
Rod.So Nigel said why dont we get a bass for Claire and teach her to play stuff,and we did,and I was singing,& Jeanne used to come down to rehearsals and tell me what I was doing wrong.
Jeanne.That sounds awful!
Rod.Nigel said if you think you can do bette-r get up onstage and do it,thatswhat happened.
Jeanne.And I said I'm going to be a teacher,I cant be the singer in a band!.
Kevin.How long ago was that?
Jeanne.Years and years ago.
Claire.Fucking ages ago.
Rod.Three or four years ago,five years ago..
Jeanne.Not that long ago.
Kevin.You'd already lived in London.
Jeanne.Three years ago I reckon.
Claire.Four.
Jeanne.Four years ago,something like that,3½ years ago. I thought there were too many blokes singing like him.
Kevin.Badly.
Jeanne.Not badly particularly,just so bloody dull.
Rod.I think I was pretty bad.
Claire.Just not original enough.

Jeanne.Just dull,not anything....I really liked soul singers,and i really liked singing .I kept going and slagging his singing.We started from then.She was playing bass for two weex,and oh my god it was real parrot fash-ion.She'd go Uh.oh.Uh.oh.
Claire.I didnt know anything.I still dont know much about sharps or flats .I learnt it all by ear.
Me.This was the debut gig?
Jeanne.Yeah we did about three which went quite well. This was at the barge club in york.
Me.Actually a barge on the river.
Jeanne.Right,and because loads of people knew us from college loads of people came to see us.
Kevin.Dont say art school!
Jeanne.Well we were art school.we were.Me and Claire

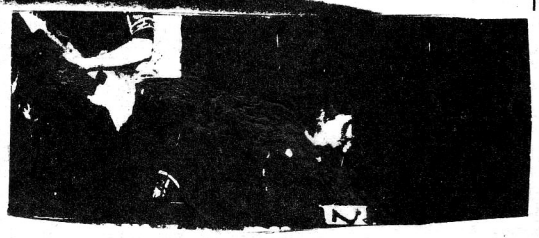
were at artschool, the blokes in the band were never at art school..he (Rod) was the bar manager at our school, and he (Kevin, was er.. a fucking builder.
Kevin(grins).
Jeanne. And er..sorry, I've lost track.
Rod. We came to London and the band as it was split up, we had another guitarist called Graham Fainting.
Jeanne. Who's here tonight.
Kevin. Used to be in the Passengers.
Rod. Nigel left, so that left us without a drummer. We got one and done a few gigs..
Jeanne. All this took a lot of time.
Rod. Yeah anyway he sort of left.
Jeanne. He wasn't very good was he?
Rod. Then we got this other guitarist who I just talked about who was very shy and at the same time Kevin joined and the guitarsit left
Jeanne. Ah, but Kevin..we played a gig at Dingwalls without a drummer, and this guy called Richie thatwwe knew
Claire. He used to be in the Idlers.
Kevin. and another famous band we wont mention.
Me. Dudunski? (or however its spelt).
All. Yeah. Claire. well we didnt wanna mention it, and he said right he'd play with us.
Claire...oh, and we did two rehearsals. Jeanne. Terrible.
Rod. And he turns up at the gig... Jeanne...speeding!
Rod. We said are you o.k. and he says "Listen I cant remember a fucking thing." so we're sitting at a table with him, going "You remember this? it goes..
Jeanne. Playing with those, oh god what were they called these old codgers..that..no..
Claire. Nobodys Business.
Jeanne. Nobodys Business, my god they were terrible, and they were all horrible and nasty and longhaired..bouffant hair and their big shoulder bags and they thought me and Claire were groupie types.
Rod. And onstage during the set it was absolute anarchy, cos Richard,..some numbers were supposed to be slow, but he didnt care cos he couldnt remember anyway.
Claire. After the gig people were coming up and saying that was really good.
Rod. So I'd go, ONE-TWO-THREE...and he'd (expresstrain sound), hell for leather.
Claire. We couldnt keep up.

Jeanne. Anyway, she, the one with the leather coat, Miriam, shes pushier than him and she says Kevins got drumstix, a-ha-ha. Kevin. A drum kit!
Jeanne. A small kit had borrowed off somebody and hes messing about with that and we didnt take the hint at all. Claire. I did.
Jeanne. You did. We didnt. and we said what can we do, we need a drummer and we thought, hey Kevins got a little drum kit.
Claire. And he came round with his little hi-hat and snares (Jeanne busy making baby noises) and he played in our front room., and it was great.
Kevin. Played there a few times, the neighbours didnt mind.
Jeanne. So Kevin joined and we went through quite a good time, but then itall started to go a bit xxxxxxx funny.
Claire. I think we all started to get a bit too srious.
Rod. The music got toom serious.
Jeanne. We did one gig at the (discusses location)
Kevin. Southbank. Jean-ne My god it was so...
Claire. Everyone said...
Jeanne. Christ you sound miserable."
Kevin. This was only a little time ago actually.
Me. I saw you s upport the Ruts at the music machine.
Claire That was a good gig.
Me. You got an encore.
Jeanne. Yeah, weird wasnt it eh!
Rod. You could have heard a pin drop between the numbers ..we couldnt believe it when we got an encore.
Jeanne. We thought fucking hell, 'the Ruts' y'know..
Claire. That stage is really great to play on.
Jeanne. Except the drummer had his kit spread out for about three miles.
Claire. That was their manager, theyre alright.
Jeanee. We wanted to move the kit a bit and the manager said "Don't move the kit..blah blah, piss off".
Claire. That gig was done when we were still quite simple.

..and then we got so complicated, the numbers were so damn hard to play, we were just like this onstage (hunches up into quasimodo pose) and we thought well, we enjoy dancing and jigging about on stage to music, why the fuck are we doing this to ourselves..
Rod. So we decided to make pop songs again.
Claire. And also I really like singing and if we're gonna get complicated there was no way I was gonna be able to sing as well. I dont wanna be known as this really brilliant bass player, dont really care about that, I just wanna be part of a band that makes the music it wants to make and be able to enjoy meself.
Kevin. All you gotta do now is try and enjoy yourself.
Rod. Shes gonna get some bass keyboards, she reckons itll be easier to get into.
Jeanne. Have you seen Devo;
Rod. No, we had a talk about that. (Me n' Joan went urggh)
Jeanne. Oh, theyre fucking amazing., he uses bass keyboards a really admirable way of playing bass.
Kevin. Its got more like us playing more than anything else.
Rod. We've got a lot of numbers we dont do in the set at the moment which definitely need keyboards, theres alot more space involved, the guitar work I'm doing at the momen is mainly heavy chord work, I'm moving into single line guitar, we want keyboards to add a rhtyhm.
Me. You wanna work on song endings, a couple tonight just dribbled out.
Kevin. There was a few cock-ups tonight.

Jeanne. I was leaving out twox whole verses of the songs, thinking "I'm sure I'm in here somewhere" but Kevin was there that night and he's got a pushy girlfriend.
KNOCK KNOCK on the bog door, and in the place of the vice squad stands the man who owns the studio they use, and Kevin's pushy girlfriend, Miriam. After a quick chat they depart.

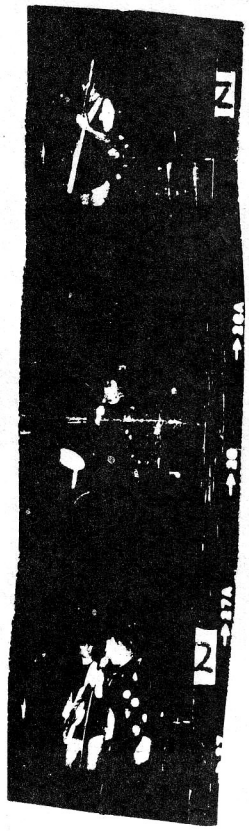
Jeanne.Yeah,a lot of the song endings depend on vocals and chords coming out really BIG.
Claire.And you have to know exactly what you're doing om those or you ca nt do it.
Rod.Our music works well with keyboards,cos we did a r cording of an old Doors song called 'I love you' and did a fast version with the keyboard player.The guy is n't into...the main problem with keyboard players is that they all want to be inYes.
Me.They dont want you to see their fingers move.
Kevin.More of a Russ Conway.
Rod.This guys more rhythm piano,hes really good.So this is what we wanna do,and Claires getting a synthesiser , but we're not getting into the realms of synthesiser mus ic.
Claire.Oh no way. Rod.Justx want extra depth.



Kevin.In fact itd be the opposite.
Rod.So were all prettyexcited about that. In a way we are always constantly moving on,we dont think at the mo ment we've got 'it' yet but were getting there.
Jeanne.No we havent got it yet.
Me.Any other instruments youd use for recording?
Jeanne.The only one I really love is sax.We'd be very loathe to introduce something as distinctive as sax.
Claire.Should introduce noises.
Rod.Nice vocals.
Jeanne.Vocals are a big part and we didnt get it,theguys on the p.a. are so unimaginative.You need good monitors to do those sort of things.I'm quite often shit scared singing cos I'm not sure we've got the sound right.
Me.You were so powerful you cant hear the others voices coming through.
Jeanne.I know,I know.
Me.Someone said 'a foghorn'.
Jeanne.A foghorn??
Rod.Overpowerful.

Running out of space now so I'll cut it down a little.

Discussing the fact that being a support band leaves you little chance to sort things out at a gig.
Jeanne.This lot tonight were really awful,so bloody prima donna-ish,



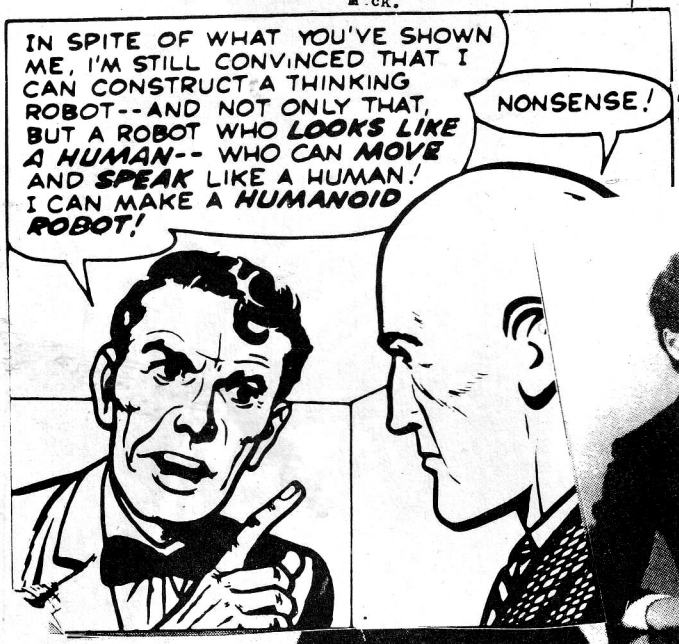
Claire.If they just had a different attitude towards it they wouldnt get into that state of mind.,because we went on and did our sound check and it was so much blo- edy easier.
Rod.Our attitude is you just go there,you know it isnt going to be all that good,put all you can into it,and we hope that audiences just like to see you getting confident,and enjoying yourselves,and not getting over- ly bothered about the sound or anything..I hate it when you go to a gig and you see guys getting real prima don na-ish 'Oh i cant hear fuck all in this monitor,and that monitor,and this that and the other.Point is when you're onstage theres not very much you can do about it anyway. THE only way is to go onstage and enjoy yourself and hope the audience does too.
Kevin.Its a little bit contradictory ,after what you've just said about getting the vocals right
Rod.I mean the gigs we're doing at the moment,we're well aware of the shortcomings.

Claire.Can i go to the loo.
Jeanne.Thats what i wanna do.
Kevin.Go here.
Jeanne.I cant go during the interview...(gets up, ..walks out saying "I cant go in the sink Claire"!
Me.Right tell us how you got that single out.
Rod.Well we used to play in this pub next door to the place we rehearse,on Sundays,just doing it for a laugh really.and there was a guy acting as our mangervat the time,a friend of ours,who brought down a guy called Bob Johnsono,who did the first ruts single and helped them get their deal with Virgin,straight away he started talking about doing a single.He said hed pay for every- thing and very quickly we got a contract together,a very simple one-off single job,went into matrix s udios,24 track,and we had areally good time and were very pleased with the outcome,although we thought the rough mix was probably better than the final mix.He spent quite axlot of money on it.
Kevin.Couple of thou.
Rod.He hasnt made all his money back.we had an excellent engineer at Matrix,Simon Hayward.wespent about ten hours recording it.
Me.Whats it about,who's Geooffrey?
Rod.Its a song I wrote about the future.I envisage the time when you get cities with a kind of vortex and the- res alot of areas of the city which arent used anymore, because they arent liveable in,but theres a lot of peop- le living in these areas who arent cared for,outlawland. Geoffrey is aguy whos an ordinairy citizen in the future and he stumbles through a gate or something into the wastes,and this cities London and its soho,and he finds his way into a club and theres all these people,all hang ers on from the club days,theyve got t is band,and the only music you can listen to in society is disco,and these bands dont play disco....(etc, its apolitical hing i spose really...and geoffre eis himself well dosed upcps they dont have food.no profound statenets, its just an idea that came to me.
The girls open the door as I ask 'what about 'Veronica' the B-Side,and ask to go upstairs..so Rod speax to the tape whilst i take some pix of them by the mirrors.
Rod.Veronicas about prostitution basically,against pi ps and what they do to peoples life.

Rod.(To Joan) first real interview we've done.
Joan.Is it?Why?
Rod.No press have come to see us.
Joan.No local fanzines up north?
Rod.No they dont exist really.
Joan.Why didnt you lot get one done then?
Rod.We werent there long enough,when we were getting the band together about eight or nine months.
Joan.And there's nobody up there now?
Rod.I dont know there may well be.
..chatting about the york wastelands..
Kevin.Where'd you come from?
Joan.Liverpoool.(Giggle)
Kevin reveals a great publication he has discovered,"its called the Daily Mirror"
Suddenly Kevins arms were around Rod and the camera snapped away.Pretty disgusting behaviour if you ask me.

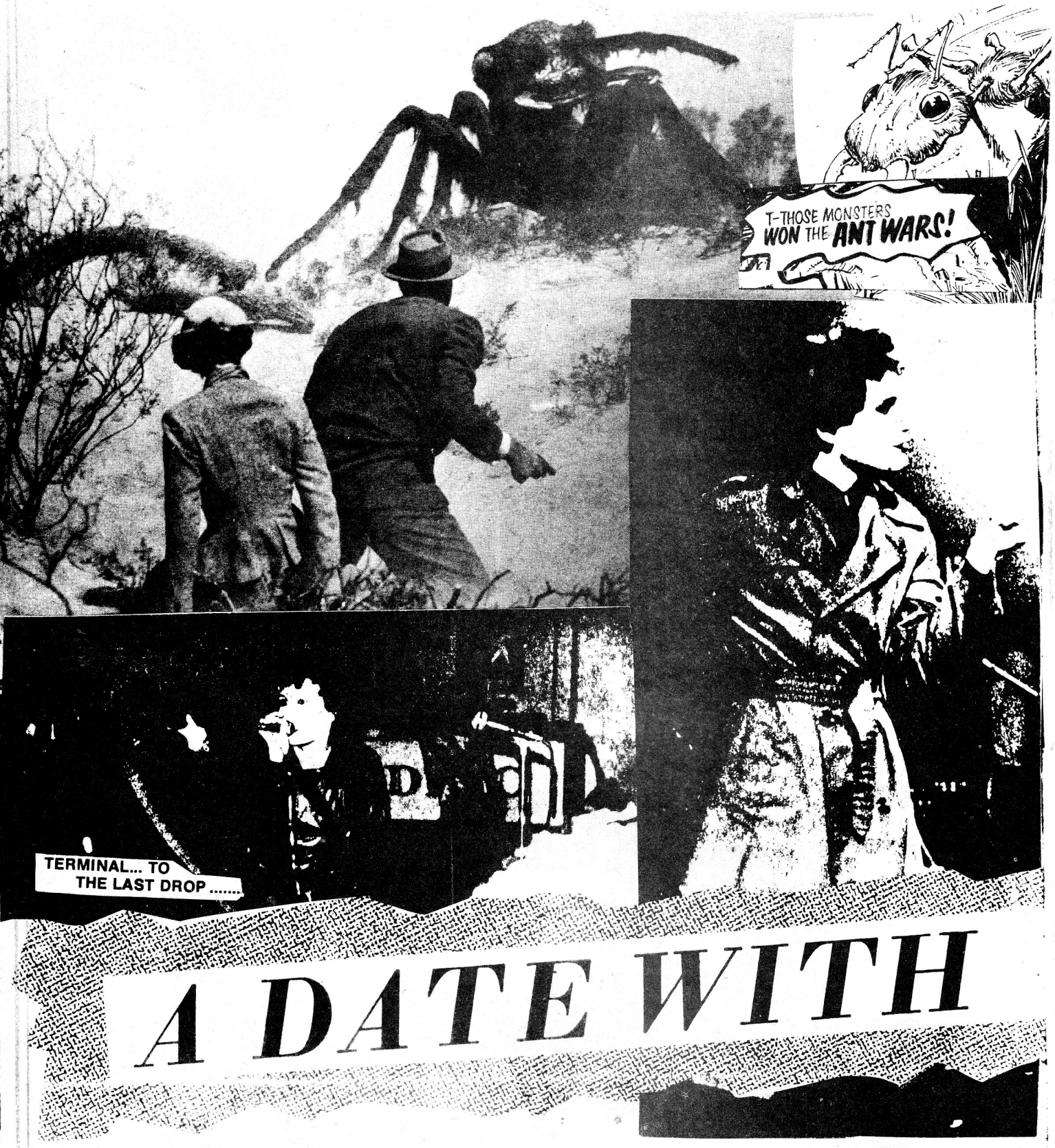
Normally I'd ramble on about the music etc. but not this time,I just reckon you ought to check them out as beneath the normality you might suspect is a sort of unexpected devious quality thats very good and songs like Silhouette,Talk Softly,S.R.M.(the 45) and its all over are just as good as anyone else has got to offer, so do your self a big favour.

Mick.


IN SPITE OF WHAT YOU'VE SHOWN ME, I'M STILL CONVINCED THAT I CAN CONSTRUCT A THINKING ROBOT--AND NOT ONLY THAT, BUT A ROBOT WHO LOOKS LIKE A HUMAN-- WHO CAN MOVE AND SPEAK LIKE A HUMAN! I CAN MAKE A HUMANOID ROBOT!
NONSENSE!

T.V.Explorers-Nashville.:You must remember T.V. Smith, the John-Boy of the New Wave.He was one of the 3 main writers of 1977(with Rottern and Goxx)Now hes back with new jaunty steps and a crick in his neck,but will you listen.You should, because he has plenty of new songs many of which are o.k. amd one is brilliant.This song be called "Tomohawk cruise" and concerns the jet propelled bogey that has made Margaret Thatcher's nose the hairy spectacle it is today.Was a time when talent was enough and by rights Teev would be in the charts by now.But the definite lack of denim and matted manes doesnt cut it with todays A&R men. They are searching for a hybrid cluster of Whooo-arrrgh Kerrrrang mutant morons and tims sprightly ditties of things pertaining to life and times as the perceiving brain sees it are not whats 'need ed'. 'Tomohawk Cruise' is classic Smith.The band let him down a bit i feel with the head held back eyes shut orgasmic look of which the early seventies were made.It gets too much at times

LAST OF THE GREAT EXPLORERS



A DATE WITH

YOU are about to spend an evening with a young man whom you know little but like. This is your first time out with him. You probably know what you intend to wear, and how you intend to behave.

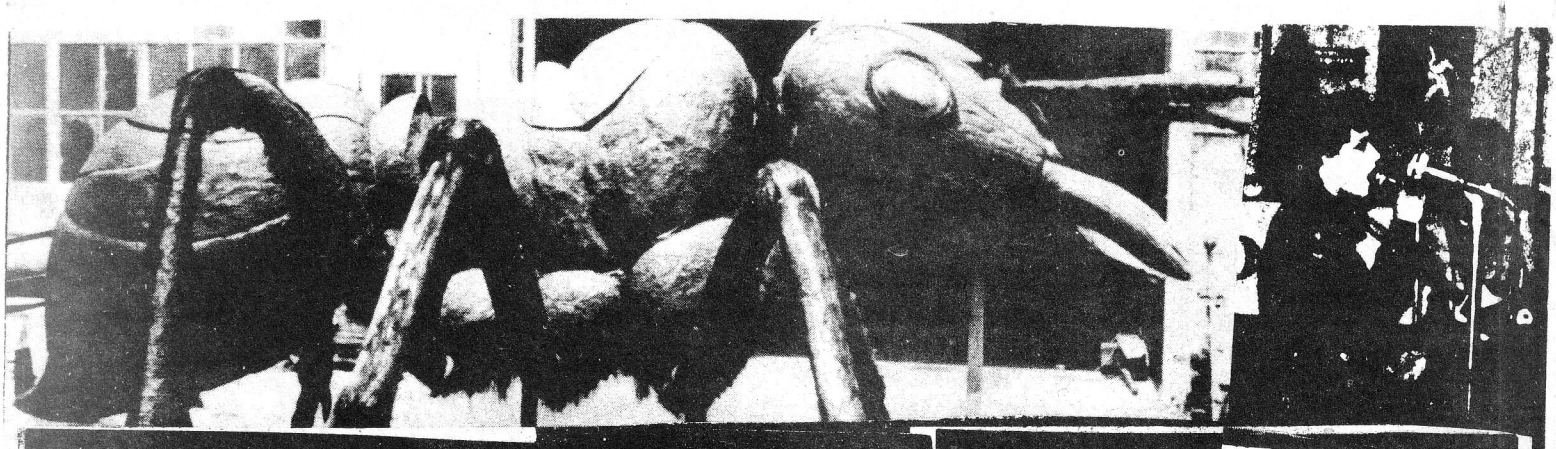
Just the same, how about checking your ideas against the little set of rules below? I worked them out not only from my own experience but after talking with a number of youngsters who are known for good manners and good taste.

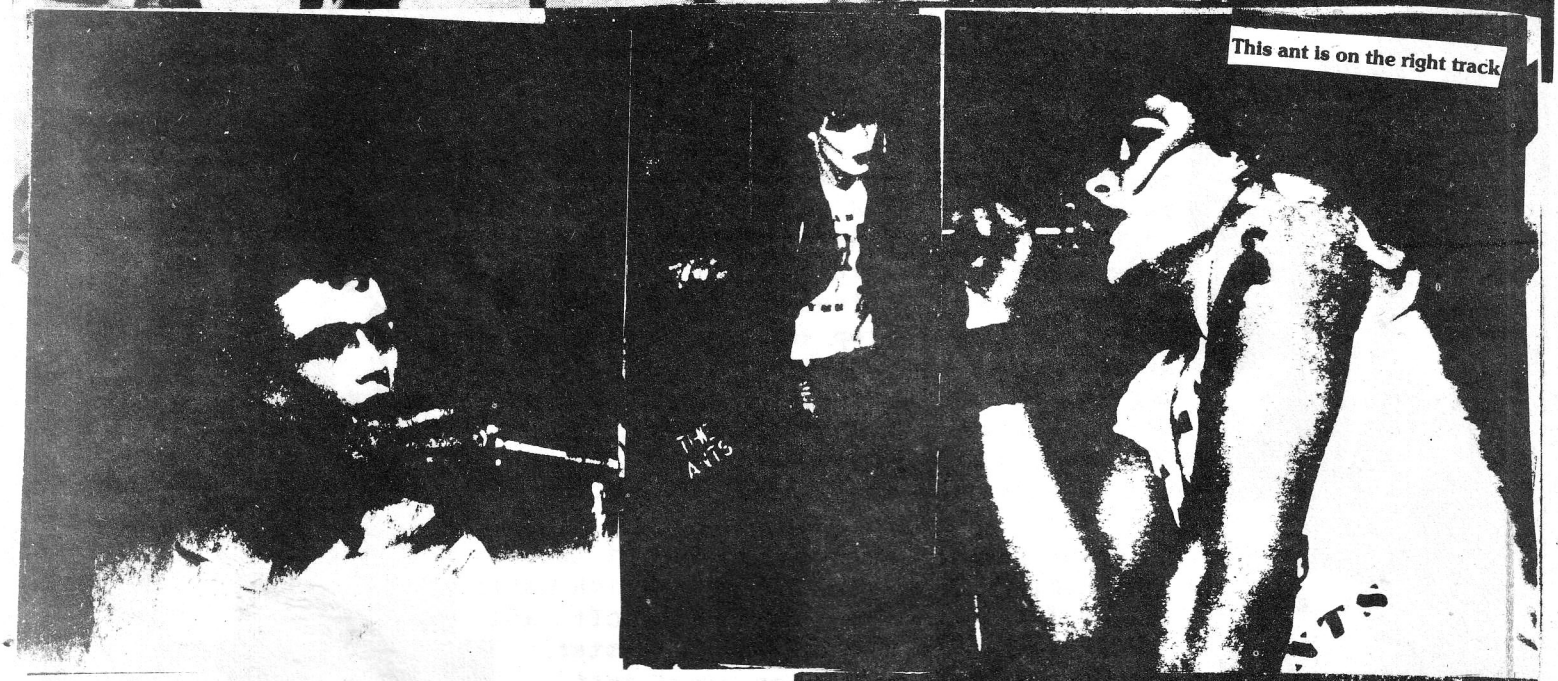
Could be they'd help you in having an evening to remember.

YOUR CLOTHES: Most boys love frilly, feminine things, but don't be afraid to wear something plain and simple, or even out of style, if you know it suits you. Nobody expects you to wear a Paris original. The great thing is to suit your dress to your personality . . . and to the occasion. You'd feel pretty silly turning up at a weekly "hop" in an elaborate gown, with everybody else in skirts and sweaters. And you wouldn't make a hit with your escort by appearing at the club's annual dance in a jumper suit, particularly after he had taken the trouble to don tuxedo and black tie.

If you are on the plump side, shun wide or horizontal stripes, puffed sleeves, polka dots, fussy prints and woolly sweaters. Try vertically striped materials and dresses cut narrower in the waist. You'll be surprised how they can "slim" you. If you worry about being too thin, then don't be afraid to buy those dresses with the built-in help. They will boost your morale, and it's nobody else's business, anyway.

YOUR MAKE-UP: Don't overdo it. No man likes that. Remember, the purpose of make-up is to accentuate your good features, not to bury them under layers of lipstick, rouge and mascara. The present trend is towards less and less make-up, and I'm one of those who welcome it as the best thing that could have happened in beauty fashions.





A portrait of Adam—as you can see—is taking shape in the picture above, and all around you on this and the next pages are other portraits of Adam—at home and at play

ADAM

JOHN ARLOTT is adamant

This applies especially to the younger teen-ager. Nobody looks sillier than a 15-year-old inexpertly painted to look like a *femme fatale*. Believe me, "fatal" is right—but not the way she wants it.

Cleanliness and good grooming are far more important than cosmetics when it comes to attracting the wayward male. A dirty neck is a bigger handicap than a shiny nose or a few natural blemishes. Do you bathe or shower every day? Use a deodorant and a mouthwash regularly? Brush your teeth twice a day? Keep your fingernails clean? Change your underwear daily? Shampoo your hair frequently? If you do, you can afford to laugh about a small cosmetics budget.

WHAT ABOUT DRINKING? If you like a glass of wine or a cocktail, don't pretend you don't. As a matter of fact your date will probably appreciate your willingness to sip a drink to prove you are a good sport. But you mustn't overdo it. A girl who gets tipsy on a date only shows that she has no self-control, and she will have spoiled everything. If you are under 18, it is more graceful as well as more sensible to stick to soft drinks.

TEMPORARY TITLE.

Just another pop band with a girl singer? Nope. One, they wont have her shoved out front and sign to a big manipulating label. Two, their music has deceptive depth about it. The music swirls curls and curves, slow, fast and insistent.

Billy, kybds, ex cuddly toys. Bully, or Billys brother at present, on guitar, Lea singing, Terry on drums, Matthew-bass.

Compounded through a desire for a red bass he couldnt play, Matthew and Bully (?) started knocking out crap a couple of years ago. One month ago, or so, Terry joined, ending the reign of terror an ex Bernie Torme drummer had inflicted on them.

The songs are classy and simple on the outside. A few listens reveals a whole lot more, especially on the slower stuff. The guitars seem to set a backdrop for the dances of el Lea, exuberance personnified, but the real ingredient of their music is the deft key board playing which makes all the songs GOOD. Some have tinges of GREATness thrust upon them. Nerve Gas will knock you out. (Oh very funny.)

Theyve got a single out on Secret Records a smashing pop tune, "Tell Him" which Hello made famous in the daze of 'Liftoff' and Ayshea Brough (Who?). TT do it better.

Like many bands gigs arent that plentiful. Theyll play anywhere as revealed by them playing TheJohn Bull in Chiswick. Definitely a bog to avoid. Whilst they were PLAYING it felt as good as anywhere else. In the rock garden it all fell apart and Bully, then with his guitar arm intact (broken now) did a solo version of "Somewhere over the rainbow". It was horrible. Bet you wish you were there.

DonT you? DonT You?

If you dont 'check em out' then more fool you. Live they are excellent. post new wave dance band (or so they say).

Anyway ... Matthew is in breaking glass wetting himself over Hazel O'Baboon and the first band Billy saw was Black Sabbath.

Weird how great pop sounds so simple yet theres masses going on in the background, and this lot control the masses very easily.

Billy also likes the Ants (Taste!) And Wire.

An album could be out soon. But get Tell Him and hear the monstrous sounds that will leap your way. Turn it over, listen to 'Motorway' and say "Not sogood".

Pretend theyre hip, and rave.

A BIT OF A DANCE

MAITRESSE

If tempted by the thought of seeing lashings (ho ho) of subversive sex, for £2,30 then think again oh beasts with the sticky fingers because the film has absolutely nothing going for it atall. When viewed in the "cold light of day" it actually seems more boring than when originally seem. Far from being a serious attempt to analyse the subject of sado-masochism and probe beneath the misconceptions that we probably have, it fast becomes a meandering worthless exercise where SM is shown as a voyeurs delight of rather sore and sorry artefacts (whips, chains and babies bottles a speciality...) The nearest we come to a revelation, of sorts, is the 'maitresse' mumbling "Its so exciting, getting into other people's madness" Amidst the scenes of offbeat beatings we also have a love story of Ariane the maitresse and Olivier the loverboy.

MAITRESSE.

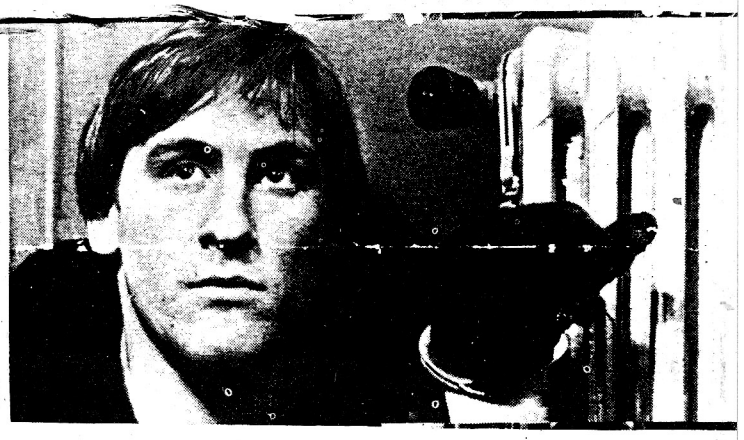
The film starts with Olivier picking his nose and the level of excitement is kept at this breath taking pace throughout. He falls completely in love with this notorious young Conservative. She originally traps him attempting to break in to her private leisure centre but is given a reprieve when he reveals himself to be eventually capable of pissing all over one of her clients...and later he is at hand to belt-whip a "naughty girl" in the pleasant surrounds of your everyday country mansion. More and more as the film grinds on pauvre Olivier despairs of the life Ariane is leading and attempts to dissuade her from further battering of bollox...a move she totally resists. He attempts to discover who is behind her escapades and finds it is the mysterious Mr. Gautier. Angry and intrigued he is on the trail at last.

MAITRESSE MAITRESSE

Olivier is a good guy of course ("I once worked in a slaughterhouse. It was terrible. After a few days I got used to it, so I quit.") and we hope he comes out of it alright.

The Maitresse meanwhile goes about her painstaking (laugh damn you!) business of riding men who are wearing selections of her erotic underwear catalogue, whipping and piercing the buttocks of a man suspended on a cross, mock hanging folk, keeping men in cages and feeding them hair infiltrated dog foods, stretching leather clad masked men on a rack and of course nailing a man to a piece of wood by means of a direct route through his cock...(not actually through it tho' just the skin at the side) and piercing his nipples too, just for good measure. This blokes punishment incidentally centres not around these painful acts but the fact that he is to be kept in darkness for half an hour after the nailing took place.

Meanwhile Olivier widens the rift between them by constantly interfering in her work, an area in which his presence is not required unless she specifically asks. When he forcibly screw her in front of some of her clients it naturally does her dominant mystique no good at all. One man blinded by a leather hood is innocently chained inside a cage when Olivier goes down for a look see. Crying "Mistress..mistress..water" he is acting under the belief that the silent Oilvier is the mistress. The water he hears poured causing him to act his role to the full. 'Oh i dont deserve it mistress..I am not worthy' (etc). Oliveir rips off the mask and as the man will not answer the questions to Oliviers pleasure he receives a good going over which doesnt please him at all. It appears he goes only for simulated suffering...an interesting contradiction but only a temporary blemish as the film rapidly reinstates itslef as slower than is humanly, possible for entertainment.



A further contradiction seems to be that when these genuine 'clients'(stuntmen werent possible of course) are going through all these diverse methods of excitement:not one gets an erection and yet theyre supposed to be in absolute ecstasy!

~~BUT~~ BUT who is Gautier? What is the secret of Arianes past life? and where does Olivier really fit into all this?Who cares?

With about twenty minutes still to view me n' joan cleared off after the senseless killing of a horse was shown.This was no arty statement.No clever,possibly justifiable symbolism,it was simply a worthless moment which showed the film to be the load of fu-cking shit that it undoubtedly was.A senseless revolting scene which debased a proud animal when placed against the inferior human being.The nudge nudge crowd filling the cinema were clearly determined to stay till the end and savour every flash of fanny and prick they could get for their money. None of them had the good sense to leave.

None of the SM scenes offended or revolted me in fact I laughed at them which was not what I'd expected,but then it might just as well have been called "Carry On Corsets'.In conclusion i feel this film comes over as nothing more than some pathetic and sensationalist piece of crap.

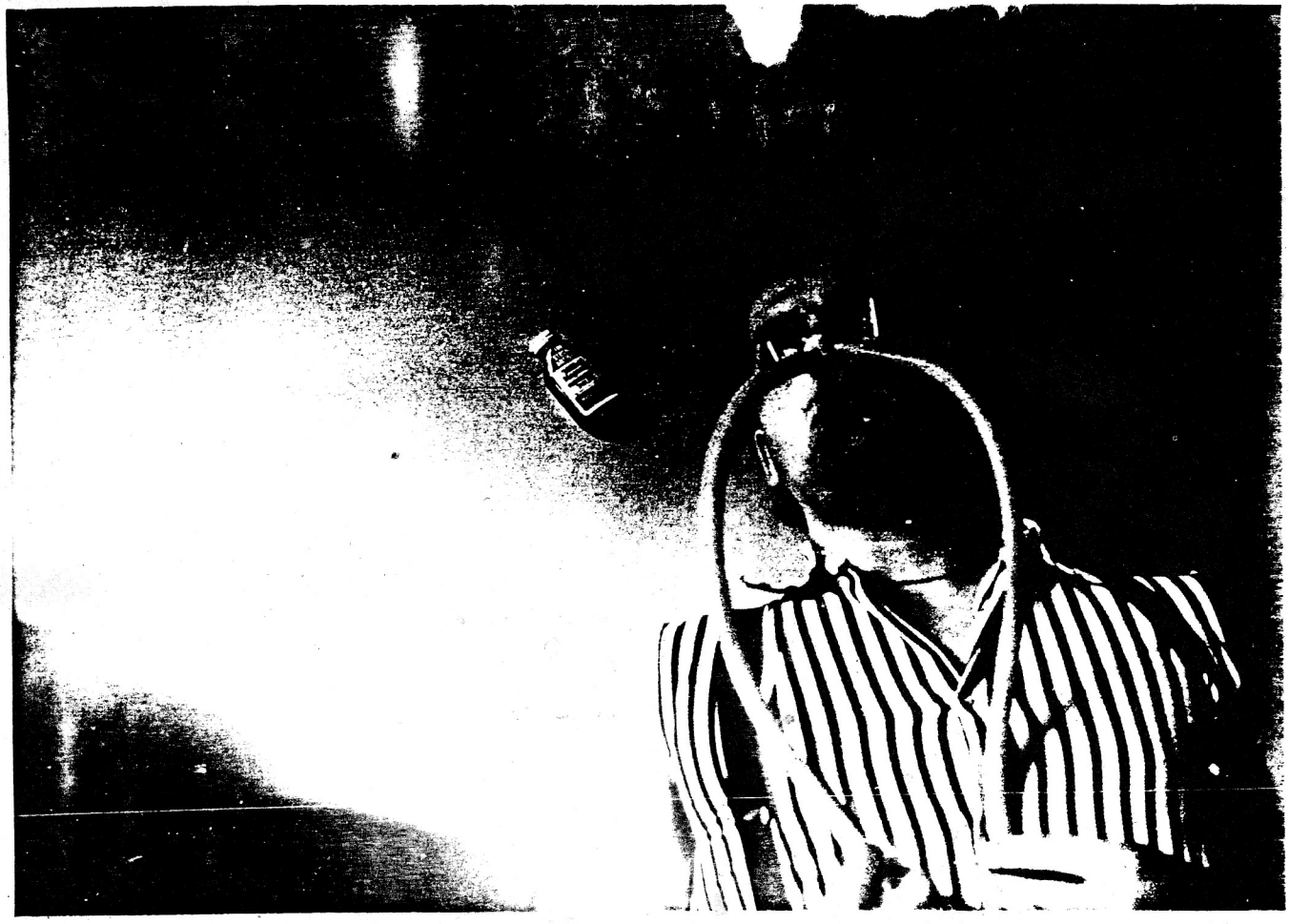
There are no shocks.

Barbet Schroeder,whoever he is,has made a film that totally fails to investigate the subject matter in an interesting or informative manner,plumping instead for the easy option of bollocks galore.

It is both an insult to our minds and sensibilities.

He has also degraded SM by reducing it to petty laughing stock material,soft core smut hardly being a reasonable portrayal of a subject which deserves the consideration that a film on homosexuality or transvestism would attract.Apparently this is regarded as his best film yet.Presumably his debut too.

By comparison the 'Tempest' is the finest film since the invention of Mr.Marconi.(etc)



NEXT ISSUE ..... LA STARZA, APACHES, KLINGONS, AND MASSES OF SUPRISE BITS. LISTEN YOU TURDS..... (HEAR IT?)

AND HOUSEWIFE'S CHOICE (PICTURED ABOVE).

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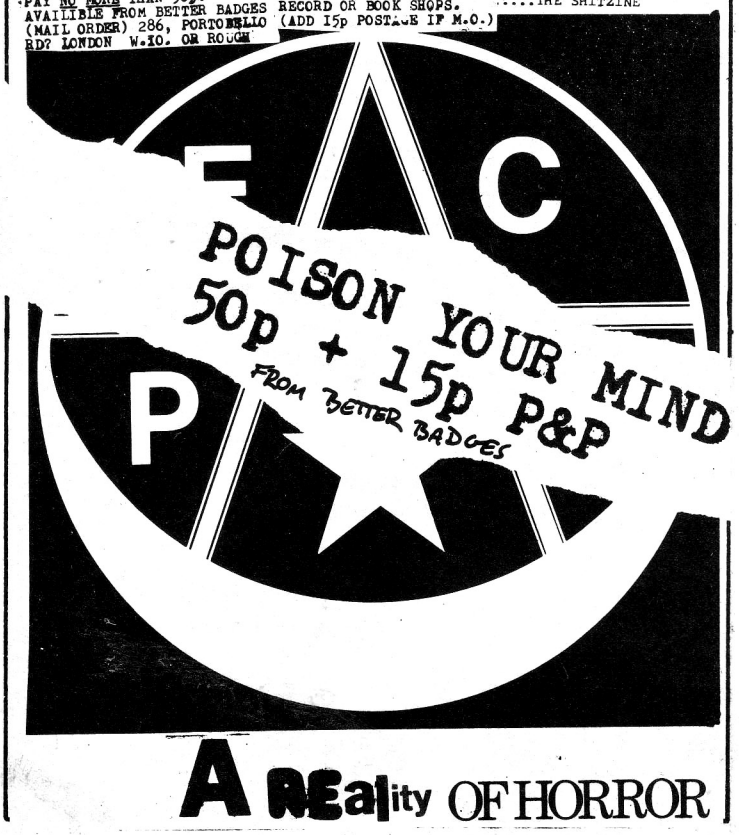
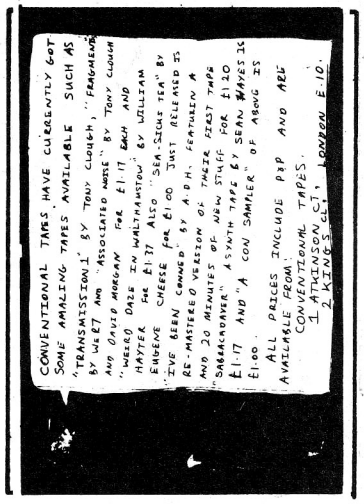


A REality OF HORROR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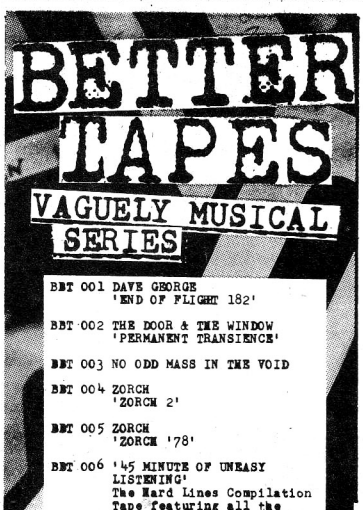
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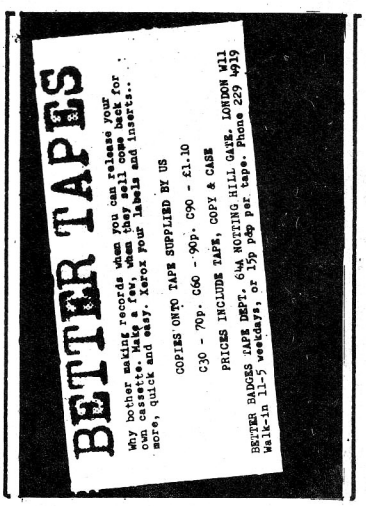
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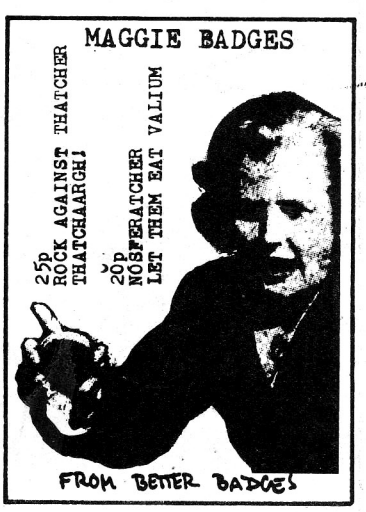
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